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**sections news pg 7 | city life pg 12 | my look pg 16 | music pg 20 | on screen pg 30 | arts pg 36  
josey vogels pg 41 | dan savage pg 42 | the back pg 46 | first person pg 47**

CHRIS BLOOMER, PETROBANK VICE-PRESIDENT OF HEAVY OIL | PAGE 7

“ WE NEED A MINDSHIFT HERE. THE WHOLE  
OILSANDS HAS BEEN PAINTED WITH THE SAME BRUSH. ”



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**32**

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Oasis, Rexall Place, Aug. 29

AUGUST 24

music | 3 DOORS DOWN  
3 Doors Down are big enough to avoid riding the "Econoline" to Rexall, but can you imagine if they did? Oh, man, that would totally "Hinder" their career and their reputation would be "Stained" for good. 7:30 pm.

AUGUST 25

music | JIMMY WHIFFEN This man's been slugging it out in the bar-band scene for quite some time now, and apparently he's picked up a few tricks along the way. This guy has skillz. Sherlock Holmes Pub (WEM), no cover.

AUGUST 26

music | DESIDERATA "Go placidly amid the noise and the haste, and remember what peace there may be in silence." There's be plenty of noise at this gig, but probably not much peace or placidity. The Pawn Shop, 9 pm.

AUGUST 27

music | THE BIG KAHUNA There's only one day left to take in the city's best theatre party. Beer, clowns, jugglers, and drag queens await you. It would be a shame to stand them up.

AUGUST 28

music | MAURICE JOHN VAUGHN From the streets of the Windy City comes this triple threat packing heavy blues guitar, saxophone, and vocals. With 40 years of musical experience behind him, he's definitely not in the "Wrong Business." Blues on Whyte.

AUGUST 29

music | OASIS WITH RYAN ADAMS, THE CARDINALS, AND MATT COSTA What's the story, morning glory? The Gallagher brothers bring their ongoing feud to E-town. Rexall Place, 7 pm.

AUGUST 30

punk | THE JOHNSONS They're the biggest punk band you've probably never heard of. But these "Gypsies for Life" just got back from touring Japan and Nate is leaving the band, so go hear them, dammit! The Pawn Shop, 9 pm.

AUGUST 31

music | BACKSTREET BOYS WITH GIRLICIOUS Hey, ladies: that dreamy quintet is coming to Edmonton to rock you like it's 1997. Backstreet's back, baby! Rexall Place, 7:30 pm.

SEPTEMBER 1

festival | 20TH ANNUAL T.A.L.E.S. STORYTELLING FESTIVAL Before fancy contraptions like television and radio, settlers used to take part in a strange ritual called "oral narration." Weird. Fort Edmonton Park, 1 pm.

SEPTEMBER 2

music | TIMELESS VISIONS EVENING GALA Mix and mingle with Edmonton art aficionados in the Winspear Centre. These cats might look sophisticated, but things get crazy once the catering comes out, but who doesn't go wild for tasty sandwich these days? 6 pm.

SEPTEMBER 3

therapy | AN INTRODUCTION TO LIVING WITH LOSS We will all experience the death of a loved one—and eventually we'll be the one lying in the casket. If you need a sympathetic ear, this is the place to go. Strathcona Place Senior Centre, 6:30 pm.

SEPTEMBER 4

comedy | ANDREW DICE CLAY The Diceman Cometh. The onetime king of politically incorrect comedy will be swinging his weight around the River Cree Resort and Casino, and at the age of 51, Mr. Clay can still pack a punch. 8 pm.

AUGUST 29

music | OASIS WITH RYAN ADAMS, THE CARDINALS, AND MATT COSTA What's the story, morning glory? The Gallagher brothers bring their ongoing feud to E-town. Rexall Place, 7 pm.



Andrew Dice Clay, River Cree Resort and Casino, Sep. 4

FESTIVAL | September 1 "BEFORE FANCY CONTRAPTIONSLIKE TELEVISION AND RADIO, SETTLERS USED TO TAKE PART IN A STRANGE RITUAL CALLED "ORAL NARRATION." WEIRD,

see magazine's two-week forecast of events in edmonton

listings: city pg 19 | music pg 28 | film caps pg 35 | arts pg 40 |

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PROVINCIAL AFFAIRS • ENERGY • BY IAN DOIG | 1,269 words

## Kinder, Gentler Oilsands Technology



Whitesands Magic Operations manager David Reddecliff displays the resulting oil and separated water. PHOTO BY RILEY BRANDT

### PETROBANK'S WHITESANDS PROJECT JUST SOUTH OF FORT MCMURRAY MIGHT BE THE START OF A REVOLUTION

An unassuming, angular pretzel of dark piping, bolts, and valves, P3B is an innovative new oil well that has the potential to revolutionize the oilsands industry and solve its “dirty oil” dilemma. That is, if the big industry players get behind it.

Developed by Petrobank Energy and Resources, P3B sits on the Calgary-based oil and gas company's experimental Whitesands facility in the woods near the town of Conklin, 140 kilometres south of Fort McMurray.

Here, the company is massaging oil extraction technology with unheard-

of efficiency, a drastically reduced environmental footprint that includes low carbon emission and all but zero water use. The process also requires less capital investment and operating cash than other oilsands technologies. The oil even comes out of the ground partially refined. Oilsands bitumen is typically very thick and must be thinned with additives (diluent) to make it transportable by pipeline. P3B's oil requires 50 to 60 per cent less diluent to do so.

Reddecliff, who has worked in the oil industry for more than 20 years, says he's here at Whitesands because he wanted to work with Petrobank's new technology. “People say it's too good to be true,” he says. “No.” Reddecliff takes us around the surprisingly modest facility. It's made up of a small hive of piping, wellheads, a half-dozen black oil tanks and a tidy collection of corrugated metal

machine sheds. The thin, brown soil of the site stretches to the edge of surrounding evergreen forest. Orange flame licks a small flare stack. Opened in March 2006, the site has a staff of just five during the day and three at night.

Photographer Riley Brandt, Reddecliff, and I dress in heavy blue coveralls, massive green rubber boots, white hardhats and safety glasses. Safety is a high priority here. At the facility's front gate, I was advised that

emits a piercing beep when it sniffs the gas.

A small amount of steam is sent vertically down P3B into the oilsands formation below, Reddecliff explains. Once the steam heats the bitumen to the right temperature, pressurized air will be injected, setting up what is called a combustion front – a heavy-duty oxidation process akin to turning on a stovetop element that will heat the oilsand. The energy needed to liquefy the oil is provided by ele-

constructed using this additional technology. The site's first three well pairs are now producing oil.

The wellheads adjacent to P3B are hot to the touch. The gushing of fluids to the surface is audible, a deep, warm growl. With the oil comes water and various gases (like hydrogen sulfide, which is incinerated). Oilsands mining and well operations are heavy water users, while these wells produce water—approximately one barrel for two of oil. This water is now being put back into the ground, but could potentially be sold to steam projects.

Inside the small buildings, Reddecliff shows us the treater, a device that separates oil from water within a large tank. It features a series of levers on long, slender chrome pipes along a metal trough. It looks like an industrial cappuccino maker. Here, Reddecliff pours a paper cup full of clear water made lightly cloudy by gas bubbles. He then does the same with a cup of surprisingly fluid oil. Given their origin directly below us—a mix of sand and oil as thick as refrigerated molasses—the two cups speak volumes.

He's excited by the environmental implications of this process. “This is one of the reasons I came to this project,” he says, though he remains protective of the industry as a whole.

WHITESANDS cont'd pg. 8

of the oil in the ground. As well, traditional oilsands mining, aside from its own massive energy and water requirements, famously scars the landscape.

Reddecliff, who has worked in the oil industry for more than 20 years, says he's here at Whitesands because he wanted to work with Petrobank's new technology. “People say it's too good to be true,” he says. “No.”

Reddecliff takes us around the surprisingly modest facility. It's made up of a small hive of piping, wellheads, a half-dozen black oil tanks and a tidy collection of corrugated metal

beards are not allowed. I wondered if my leg was being pulled. Not so. A clean shave ensures that a respirator will make a tight fit should there be a deadly hydrogen sulfide leak. The photographer was okay, but I had a day's growth of facial hair. Thinking I was going to have to turn around and leave, I was shown to a sink and mirror at the back of the entryway security trailer and offered a disposable razor. Reddecliff then gave us a full safety briefing in the site's air-conditioned trailer office (no outdoor footwear allowed) and showed us his pocket hydrogen sulfide detector that

ments of the oilsand itself. The heat generated pushes crude oil to the surface through another well that runs horizontally through the formation. This process, called toe to heel air injection (THAI) can be kept moving through an oilsand deposit, sweeping it from end to end as more wells are drilled. P3B also employs the company's newest innovation: the CAPRI process. The well is composed of two tubes, one inside the other, with a catalyst packed between them. This substance further refines the oil before it hits the surface. This is the first of three new wells to be

# Leaping For Green Energy

## BULLFROG POWER ALLOWS ALBERTANS TO "OFFSET" THE MOSTLY FOSSIL-FUEL ENERGY THEY USE WITHOUT GOING OFF-GRID

Maureen Abram's townhouse in the McCauley neighbourhood runs completely on renewable energy.

In the daytime, when she's designing websites for her home business, I Am Designs, the full windows let in enough light to let her work on her laptop. At night, she burns candles, which emanate a softer light than the fluorescent bulb in her living-room ceiling.

What little electricity she does use powers her laptop and fridge, but she "offsets" even that amount with wind energy from Bullfrog Power.

The Ontario company opened shop in Alberta a little over a year ago and says it has already signed up roughly 1,000 customers. All Bullfrog energy in Alberta comes from wind farmers in the Pincher Creek area.

Bullfrog Power charges Abram \$3 a month to dump wind energy into Albertan's energy grid. The amount of energy is roughly equal to the amount she consumes.

Alberta's energy grid is like a big bathtub, explains Theresa Howland, the company's western vice-president. There are various taps pouring energy into the grid, and Bullfrog pours in wind energy.

"I know it's not really straight wind power," Abram says, "but the amount of power that I'm buying is being put into the grid, so I'm not using that coal energy."

Ideally, Abram says she would have gone off-grid entirely by installing solar panels on her home; however, her rental contract prohibits such structural changes. The absence of large set-up costs is the main reason why Lori Leeks, a pipeline designer from the Clairview area, signed up with Bullfrog when the company first came to Alberta. She pays \$8 a month for her wind energy offset each month.

She's quick to point out that although she works in the oil and gas industry, she has an environmental conscience. "There's a certain amount of guilt I have," she says. She wants to do her part to wean Alberta off coal and natural gas.

"It's baby steps," she says, "but it's a step in the right direction... I see it almost as making a donation or an investment into wind energy."

### Free Market

With a total of 30 employees, five of them in Alberta, Bullfrog can only operate in Ontario and Alberta, the only two provinces with deregulated electricity systems.

Bullfrog customer Carely Luxford, operations manager at Wee Book Inn, doesn't think Alberta's energy market is free enough. He says



Frog Enthusiast | Maureen Abram pays \$3 month to support wind energy generation. PHOTO BY MERYL SMITH LAWTON

if there were a level playing field for energy in Alberta, alternative energies such as wind and solar would take off because of a huge demand for environmentally sensitive products. But wind and solar energy will never meet all of Alberta's energy needs, according to Alberta energy spokesman Jason Chance.

The province recently lifted a cap on wind energy production in the province, but it also created a policy requiring wind energy production to be backed up in part by traditional

energy sources such as coal and hydro. Those guarantees are necessary to ensure a stable grid, Chance says.

Still, for customers such as Luxford, paying Bullfrog each month is all about building the potential of renewable energy, regardless of the current energy market in Alberta.

"It takes some stubborn people like me," Luxford says, "who don't care that fossil fuel energy is still being produced."

abrunschot@see.greatwest.ca

Alberta Energy Production Capacity By Type In Megawatts	
Coal:	5,893
Gas:	4,609
Hydro:	900
Wind:	521
Biomass:	184
Fuel Oil:	13

# Beauty And The Beast



Camping Out | Many delegates at the Keepers of the Water slept in tents. PHOTO SUPPLIED

## DELEGATES AT THE THIRD KEEPERS OF THE WATER CONFERENCE SAW "BOTH SIDES OF FORT CHIP"

About 300 people, including members of First Nations groups and several non-government organizations, recently received a taste of both the beauty and the environmental problems in northern Alberta during a four-day conference on water in Fort Chipewyan.

The Keepers of the Water conference, the third of its kind since 2006, focused on water quality issues in the Athabasca River, downstream from the oilsands. A primary

goal of the conference was to call for a moratorium on further oilsands development.

The conference-goers camped in a field in the tiny community of 1,200 people, and were treated to a glimpse of the northern lights, stunning waterways and impressive stretches of boreal forest, says Meera Karunananthan, water campaigner for the Council of Canadians, who made the trip from Ontario.

"We experienced both sides of Fort Chip," she says. "It's a deceptively beautiful place."

A local elder showed the gathering a two-mouthed fish, with one big mouth on top and one little mouth

on the bottom.

"For us here, it's not that uncommon anymore," says Alice Rigney, the Dene woman who co-ordinated the event.

Dr. Kevin Timoney's now famous research on the area's water found elevated levels of arsenic and mercury. He sounded the first board public health alarm in 2007. But government and industry maintain that the water is safe.

Given the seriousness of the discussions, Rigney was particularly upset that neither industry nor members of the Alberta government showed up. (Only David Swann, Liberal MLA for Calgary-Mountain View attended the conference.)

"It's obvious that industry has (Premier Ed) Stelmach in their pocket," she says.

The small community feels like it has been written off, she says, but she was surprised and encouraged by the number of participants.

The next Keepers of the Water conference is tentatively planned for Fort Good Hope in early September.

## WHITESANDS (cont'd from pg. 7)

He's no fan of Stéphane Dion's proposed carbon tax and muses that trees need carbon in massive quantity.

The greater oil industry was initially skeptical. Over the last 20 years, it's sunk billions into steam technology and is hesitant to abandon it for another. Whitesands has also had problems with sand gumming its works—though, to be fair, the steam operations have similar problems and the company is working to resolve the issue. The economics of this evolving technology are solid, and there is certainly pressure on the oilsands industry to employ new technologies to lower its environmental footprint and carbon emissions. Industry's skepticism is changing, and government is an all-out booster. Industry Canada has funded the project with \$10 million, and the Alberta government has done likewise.

Though the public has yet to twig to the difference between this and traditional, dirtier oilsands projects, no one's complaining about the oil itself. "We produce and sell oil every day out of this project. Right now, there's somebody driving around in Chicago on oil that was produced from

this," says Chris Bloomer, the company's vice-president of heavy oil. At a Petrobank boardroom table across the hall from his Calgary office, he runs through a PowerPoint presentation on the Whitesands technology. He shares Reddecliff's confidence. Petrobank, he explains, plans to take its technology global by developing joint ventures, by licensing out its technology and by launching its own projects—one in the Peace River area and another in northern Saskatchewan are now planned.

"We need a mindshift here," says Bloomer. "The whole oilsands has been painted with one brush." The new technology remains somewhat pinned under the bad press of open-pit mines and tailings ponds. And while it may have been developed here, it won't soon sweep the oilsands. "Our biggest challenge, and the industry's is [Alberta's] regulatory process," he says. "We can drill 150 wells in Saskatchewan in a year and we're waiting a year to get those wells approved in Alberta. We just can't get things done in a timely way. It's a huge resource and a huge challenge."

# Choking On Air

**BELJING MAY GET A BAD RAP FOR THEIR SMOG, BUT AIR POLLUTION KILLS THOUSANDS IN CANADA EACH YEAR**

Alberta should follow the lead of other provinces in monitoring air quality for sensitive groups such as seniors, an environmental watchdog says.

"It's my view that the sensitive populations deserve to be protected," Toxics Watch associate director Myles Kitagawa says. "Unfortunately, I have reason to believe that that view may not be shared by everyone."

A new report on air pollution released last week by the Canadian Medical Association (CMA), entitled *No Breathing Room: National Illness Costs of Air Pollution*, says that by 2031, Canada will have seen 710,000 of its citizens die prematurely because of the effects of poor air quality. By comparison, about 100,000 Canadians died in traffic accidents in the 25 years from 1979 to 2004, according to Statistics Canada.

Kitagawa says Alberta needs to follow the lead of some of Canada's more densely populated regions. Many areas of B.C. and the greater Toronto area have implemented an Air Quality Health Index (AQHI), which monitors air quality in several specific parts of those provinces. "It's a tool that will tell you how the air quality outside will effect certain people's health," Kitagawa says. "We need an Air Quality Health Index in Alberta."

Medical association president Dr. Brian May says with all of the recent focus on China it's easy to overlook air quality hazards at home. "There's been much attention to the smog



**Dirty Air?** | Refinery Row in Edmonton. Toxics Watch wants Alberta to implement an Air Quality Health Index.

and dirty air in Beijing, not to mention the effect it might have on the athletes," he says. "Here in Canada, [air pollution] is killing thousands every year."

Although the vast majority of these deaths are due to chronic exposure to pollution over long periods of time, an estimated 2,682 Canadians are expected to die in 2008 because of acute short-term exposure. The deaths are often the result of either respiratory or cardiovascular disease. Some of the most common air pollutants cause hyper-coagulation in the blood, which leads to heart attacks and strokes.

Alberta Health spokesman John Tuckwell, however, insists the province's strategies are more than adequate to protect the health of its citizens. "[The Air Quality Health Index] is not one of the things we do," he says. "However, we do have a lot of very good data on air quality. Alberta is actually a leader in air quality and public protection. We do

a lot of work out in the field, measuring air quality in several areas."

Alberta's oil industry is having little effect on air quality. Ontario and Quebec are expected to see 70 per cent of the country's deaths due to air pollution between 2008 and 2031. However, they now hold only 62 per cent of Canada's population.

Dr. Ted Boadway, the CMA's technical advisor on health and the environment, says much of Canada's air pollution drifts north from the United States. "Canada gets a fair bit of pollution from the American Midwest," he says. "It drifts north, comes across Ontario, and continues on through Quebec."

Boadway also warns that people living in rural areas are also at risk. "Sometimes people living in rural areas think they're escaping pollution because they don't live in downtown wherever," he says. "The fact is, these masses of air pollution move across the countryside and some of our worst pollution actually occurs

in rural areas because it just happens to be downwind from it."

The report also discusses the potential economic consequences if the pollution trend continues. In 2008, based on a wide variety of factors and variables, Canada is expected to lose nearly \$10 billion thanks to air pollution.

"Whenever we talk about air pollution... there's always a problem of people saying, 'It's very expensive to do the cleanup,'" Boadway says. "When we begin to understand the costs of not cleaning up, then there's a balance to be made."

Day agrees. "It's all too easy for us to throw up our hands and say, 'We can't do anything about it,'" he says. "No Breathing Room gives us at least 90,000 reasons not to [do that]."

The CMA study was funded almost entirely by the federal government. It took more than two years to conduct. For more information, visit [www.cma.ca](http://www.cma.ca) and download a detailed copy of the report.

## By The Numbers

Here are some of the more shocking predictions in the CMA report:

- More than 710,000 Canadians will die as a result of long-term exposure to air pollution over the next 25 years.
- 21,000 Canadians will die from the effects of air pollution in 2008 alone.
- More than 90,000 Canadians will die in the next 25 years as a result of short-term exposure to air pollution.
- The number of premature deaths associated with chronic exposure to air pollution is expected to rise 83 per cent between 2008 and 2031.
- Air pollution costs will rise to nearly \$300 billion in accumulated costs between now and 2031.

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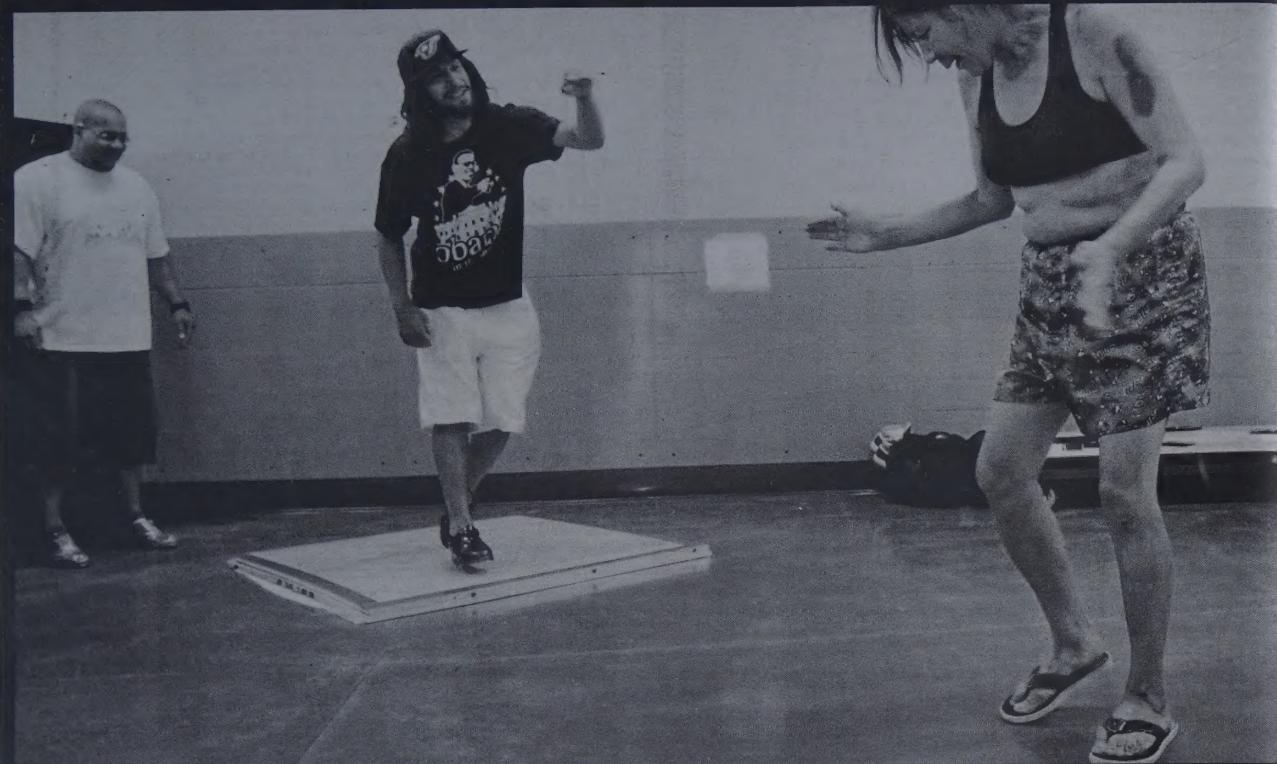
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“ WHY IS ALBERTA TRADING ELECTRICITY WITH MONTANA? ”

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AUGUST 15, 2008 | 18:05:05 PM | PHOTO BY MERYL SMITH LAWTON

Tap into a Cure performs at the Hope Mission

# WITNESS

OUR COMMENT ON THIS WEEK'S NEWS

## ALBERTA - ENVIRONMENT REPUTATION IN THE TANK

Environmental think-tank the Pembina Institute has finally left a much-criticized joint industry-NGO association designed to assess the environmental consequences of the oilsands.

Pembina left the Cumulative Effects Management Association, along with the Toxics Watch Society and the Fort McMurray Environmental Association. The Keepers of the Water, a coalition of environmentalists and First Nations groups, specifically stayed out of the group because they didn't want to waste their time in endless discussions.

As one of the first groups in the association, Pembina defended it as one piece of the discussion. Now, they say CEMA lost its integrity by missing every deadline for recommendations, the point of the association.

Pembina was right to leave the discredited group. So-called "consultation" can often serve industry and governments more than it helps the environment.

## CANADA - DRUGS JUNKIES ARE FAMILY TOO

"Junkies and pushers don't belong near children. They should be in rehab or behind bars."

Those are the very compassionate words from the Stephen Harper government, sent out in pamphlets to Toronto and Vancouver ridings. Apparently it didn't occur to the Conservatives that junkies and pushers are a part of someone's family.

Now, SEE understands that people want safe neighbourhoods, and they have a right to take action to keep their communities safe. But messages like that, especially when politically motivated, don't address the problem. Rather, it just further marginalizes a vulnerable group.

Safe injection sites are not a perfect solution. Nor is jail, or rehab, or even tender-loving care at a young age. It takes a powerful combo to solve these complicated social problems. And Canadians should consider all the options.

## CANADA - HIPSTERS IRONIC SMART OR IRONIC VAPID?

*Adbusters*, that ugly-slick magazine of culture jamming and general angst at our ad-addled culture made something of a comeback with an article on hipster culture a couple weeks ago. Entitled: "Hipster: The Dead End Of Western Civilization," the article has sparked a surprising amount of Internet discussion.

Author Douglas Haddow should be praised for calling out those in the under 25 crowd doing the whole bike and craft thing for all the wrong reasons, but seriously, is this the first generation to have their rebellion co-opted by marketers? Of course not.

In many ways, today's activists are far too focused on the perceived awesomeness of by-gone movements, and forgot to focus on this generation's set of issues. The *Tye.ca* makes a more sound argument against hipsters for their habit of moving into slummy-hip neighbourhoods, and thus displacing people who actually need to live there.

## BY THE NUMBERS

ENERGY SUCKAGE  
PROVINCIAL ENERGY USAGE BY SECTOR IN GIGAWATT HOURS, 2007

\*SOURCE: ALBERTA ENERGY



# Minority Report

**EXILE IN EXILE EVERYWHERE  
THE LACK OF WOMEN IN  
POSITIONS OF POLITICAL  
POWER IS CANADA'S GREATEST  
ONGOING DISCRIMINATION  
SCANDAL**

Imagine a nation where the minority rules virtually without interruption over the majority. This majority holds about one-fifth of the seats in the national legislature and the cabinet, and is rarely represented in top posts. The same situation prevails at the next level of government. Majority members are derided due to real or imagined identifying characteristics and are encouraged to become more like the minority if they want to get anywhere in politics.

Unconscionable. Were these ethnic or religious divisions, world leaders would be lining up at the UN to condemn the nation's systematic discrimination. But since we're talking about women in politics, there is no discernible outrage.

Sexist comments directed at women politicians continue to pass easily. Last week, Liberal MP Robert Thibault earned only a mild rebuke for encouraging the government's leader in the Senate, Marjory LeBreton, to go back to "making tea for Brian Mulroney." Similarly, Tory Minister Peter MacKay suffered little for calling ex-girlfriend Belinda Stronach a dog in the House of Commons, or for telling former NDP leader Alexa McDonough to "stick to her knitting." We really don't appear to have progressed much since John Turner went around patting women colleagues on the backside.

In terms of representation, we're actually moving backward. In 2006, we elected fewer women than the previous election, the first drop since 1968. Even worse, women are disappearing from the federal cabinet, the real centre of political power. Only seven of 32 ministers are women, and most of them hold junior positions. The top woman in cabinet is Senator LeBreton, who comes sixth in the cabinet's order of precedence.

The highest-ranking woman who actually represents voters is Edmonton MP Roma Ambrose, in 14th place. The only other woman who holds a high-profile portfolio is Citizenship and Immigration Minister Diane Finley. The health, foreign affairs, defence, justice, public safety, and environment portfolios, among other prominent ministries, are all in the hands of men.

A large part of the problem is that we elected a Conservative government with, by far, the smallest female representation of any of the federal parties. Only 11 per cent of their MPs are women, in contrast with the NDP's 40 per cent, for example. And within that government, women's

voices are clearly not valued. Two of the women who did make it into cabinet, Ambrose and Bev Oda, have since been demoted. None has been promoted.

Does it matter? Well, yes. And you can bet if the House and the cabinet were, say, 80 per cent francophone, we'd never hear the end of it. And would anyone even ask that question if we were discussing any other identifiable group? This marginalization of a majority is an affront to basic political rights and challenges the very legitimacy of our government.

There is no sign of improvement anytime soon. If all four federal parties in the current House lost their leaders tomorrow, not a single woman would be poised to replace any of them. And the last woman to give it a serious try, Belinda Stronach, was chased out of the Tory party by Stephen Harper, who bluntly told her she had no future there.

But the problem runs deeper than one regressive, socially arrested party. A woman has never won an election in Canada as prime minister. And although women have led provincial official oppositions from coast to coast, only one has ever been elected premier. Women party leaders have, on the other hand, been notable in several spectacular electoral crashes, from Kim Campbell and Audrey McLaughlin at the national level to Nancy Macbeth, Rita Johnston and Lynn McLeod in Alberta, B.C., and Ontario respectively.

An NDP MP told me shortly after his party elected Jack Layton that the party had tried two consecutive women leaders and the public was clearly having none of it. The only woman to run against Layton finished dead last, with one per cent of the party's vote. The only woman to run for the Liberal leadership last time also finished last, with 2.7 per cent.

It is sometimes argued that these were simply the "wrong" women, or that their character or political skills were lacking. But is this likely true of more than a dozen different people in a range of parties over close to two decades, whose only common feature was their gender? It seems that Canadians—both men and women—are for some reason still unwilling to trust women with the top job, either in Ottawa or in the provinces.

So what's going on here? Have women bounced off the glass ceiling?

We will soon see whether the last federal election represented a pause or a plateau in correcting the gender imbalance in Canadian politics. Parties are busy nominating candidates across the country in anticipation of a fall campaign. You can tell a lot by counting how many women they choose to represent them.

[inexileeverywhere@gmail.com](mailto:inexileeverywhere@gmail.com)

## Board Member

**Alberta Health Services Board  
[www.albertahealthservices.ca](http://www.albertahealthservices.ca)**

Earlier this year our province created a common governance board to oversee the planning and delivery of health services in Alberta. The Alberta government is looking for a number of individuals to serve renewable terms as Board Members of the governance board, beginning November 1, 2008. This is a great opportunity for individuals to help shape the Alberta health system.

**What Is The Alberta Health Services Board?** The governance board currently functions as the single board for the nine regional health authorities, the Alberta Mental Health Board, the Alberta Cancer Board and the Alberta Alcohol and Drug Abuse Commission. On April 1, 2009, when those entities merge into the Alberta Health Services organization, the Alberta Health Services Board will continue its role as the board. Alberta Health Services Board aims to improve coordination within the health system so that it is easier to access and ensures that all Albertans get the care they need when they need it, regardless of where they live.

**Qualifications:** All Board Members are expected to have the following experience and skills: informed judgment, integrity and accountability, strategic thinking, experience in building organizational capability, an understanding of board governance and a strong interest for the Alberta Health Services mandate. Additionally, qualifications, experience and/or skills in some of the following areas: human resources, financial administration, legal, risk management, information technology, academic or health professions.

In addition to other responsibilities, the role of a Board Member requires attending a monthly meeting that will be scheduled at various locations within Alberta. Honoria and travel expenses are paid upon appointment to a term on the board. Closing Date August 29, 2008.

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EVENT PREVIEW · SKATERS · BY ANDREW PAUL | 884 words

## Flatlanders Unite!



ROGUE Warriors | Longboarding has become a hot alternative means of transport—who'd have thought the city would support skaters of any kind? PHOTO BY JOHN ULAN

### WATCH OUT, SKATEBOARDERS: WITH THE SECOND ANNUAL ROGUE RACE, LONGBOARDING IS GAINING ON YOU AS AN EDMONTON PASTIME

#### ROGUE LONGBOARD RACE

Aug. 23 (8:30am-noon). Starts at Hermitage Park, finish line at Government House Park. Info: [www.roguerace.com](http://www.roguerace.com)

Watch your backs, skaters — your days at the top of the wheelie-board food chain are numbered. There's a new kid in town, and he's faster. And

longer.

Well, maybe the situation isn't that dire, but longboarding is getting more and more popular with each passing year, and the 2008 Ribbon Of Green Ultimate Endurance (ROGUE) Race, a 20 km skate through the River Valley, is proof that road surfing is hitting it big in Edmonton.

At a whopping two years old, the ROGUE race is the longest-running city sanctioned event of its kind — the kind involving skateboarders, that is. This year, event organizer

Tim Mercer is expecting more than 100 riders to show up, and longboarders are happy to have a street legal race to attend.

"The city of Edmonton has totally backed this and let us do it," Mercer says. "Long-distance races in the past have been of a semi-legal nature."

Nick Breton, a sponsored longboarder in this year's race, has had his fair share of experience riding in "semi-legal" races.

"We [usually] have events called 'outlaws' where we'll go do a quick race here or there," he says. "but getting the insurance and permits is tough." But the city has trendily stepped on board in an effort to promote longboarding as an eco-friendly mode of transportation.

The longboard migration reached Edmonton via the southwest coast, where the sport has flourished in warm cities with a steep grade: Vancouver, Los Angeles, and San Francisco are meccas of longboard culture. The River Valley offers the best runs in Edmonton, but our city's generally level topography has earned local longboarders the nickname of "flatlanders."

Longboarding has a lot of catching up to do before it's as big as skateboarding, but it's well on its way; local boarders attribute the spike in popularity to aging skaters defecting to the road-surfing community.

Breton, who is just about as close as a person can get to being a professional longboarder, switched from the conventional skateboard to the longboard about three years

ago when he grew tired of injuring himself. "Around Grade 12, breaking my ankle got kind of boring," Breton recalls. Now at 23, Breton teaches junior high school science between his trips to Europe, where he races.

Breton says the biggest difference between longboarding and skateboarding is the community, and their focus on safety. "The biggest difference that I noticed right off the bat was when I went to my first group session where I showed up with just a board," he recalls. "I got hell for not having both a helmet and what we call slide gloves."

While skateboarding has always had a badass image, longboarding has a much more mellow vibe. "The skater stigma is a little less prevalent when you're riding on a longboard," Breton says. "You know, a teenager on a skateboard can get hassled or the glare from time to time. People are just more curious about what you're riding and friendly when you have a longboard."

Nile Osborn is an amateur skater with sponsorships from Olive Skateboards and Plush skate shop. He sees the difference between the two cultures from more of a physical standpoint: longboards, he explains, have a bigger wheelbase that allows the rider more control at high speeds, but puts a lot of the technical tricks skateboarders are capable of out of reach.

"You can't flip a longboard," he says. "You can only ride hills and carve and stuff." Longboard wheels are have a bigger diameter, which

means the board can coast over rough pavement and small debris that would throw skateboarders face-first into the concrete. Essentially, Osborn says, longboards are for travelling fast and comfortably while skateboards are designed for acrobatics and being gnarly.

Longboarders might seem like a bunch of hippies on surfboards compared to their skateboarding brethren, but there's nothing peaceful about bailing at 60 km/h and having any exposed skin turned into instant hamburger. Breton says that there used to be a bit of a rivalry between the two boarding cultures these days, however, that animosity has largely disappeared. Of course Osborn says he wouldn't be caught dead on a longboard, but he won't pass judgment on what anyone else chooses to ride.

Skateboard prodigies also have a much brighter future professionally than longboarders, which helps supply the skateboarding talent pool with fresh young talent. "I doubt that there is a professional longboarder in the world," Breton says. "There is prize money to be made at races but every longboarder I know has a day job."

The World Cup of Downhill Skateboarding offers \$5,000—the biggest purse in the longboard race circuit. This year the event is being held in Maryville, Washington, and though the ROGUE race isn't offering anything close to that sum, Mercer says the real point is to develop the longboard community.

“**AROUND GRADE 12, BREAKING MY ANKLE GOT KIND OF BORING.**

—LONGBOARDER NICK BRETON

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## myLook

Blake Murdoch | Policy Analyst for the Government of Alberta  
BY ANDREW PAUL

**My Look:** I'd say my style is slim cut European, but not expensive.

**Wearing:** Let's see... my shirt and belt are from H&M and cost me, like, \$20. The shoes I picked up while I was in Phoenix for \$30, and they are made by Spring I think, they're three years old the brand has kind of rubbed off. And my pants are Hurley's.

**Info:** I'm going to law school, but my day job is a policy analyst for Alberta Environment. I also play the drums in a band called Snic. I like hockey too, but I haven't played since I was like, four.

Want to be in My Look? Send your photo to [style@see.greatwest.ca](mailto:style@see.greatwest.ca).

IMbibing · SANGRIA · BY MELISSA PRIESTLEY | 172 words

# They Don't Drink It In Spain

**BUT EVERYONE HERE LOVES A NICE COLD GLASS OF SANGRIA ON A HOT SUMMER DAY—WHO CARES IF IT'S "AUTHENTIC"?**

I don't know about you, but where I grew up (about two blocks from Southgate), anyone with the hint of an accent was immediately considered exotic, and therefore "cool." And though I've grown up and become a better judge of character (or at least able to see through the "romantic accent" crap), I still see the same glorification of the *exotique* everywhere. Restaurateurs have long known the value of a foreign name, call your leftover veggie soup "minestrone" and you'll instantly sell more.

The same goes for drinks. Grab the drink menu of any restaurant and you'll see an array of exotic-sounding concoctions. Nobody wants a highball anymore, they want a mojito; nobody wants red wine, they want sangria.

In Canada, sangria is seen as quint-essentially Spanish as tomato fights and bull running. Yet in Spain it's a tourist's drink—locals wouldn't be caught dead sipping the fruity stuff. But we're not in Spain, and sangria tastes good, so I figure that in the name of tasty booze, we can go ahead and glorify it as an exotic summer beverage, despite its less-than-exotic true nature. Go ahead and make your own sangria in these waning days of summer (or wimp out and buy the pre-packaged stuff)—just don't do it on your next trip to Madrid.

"Sangria" is derived from the

Spanish 'sangre'—a reference to the drink's blood-red hue. It's essentially a punch made from a base of red wine (although you can also use white wine to make *sangria blanca*), mixed with fruit juice or sugar, brandy or other spirits, water, and fresh sliced fruit. It is usually served very cold or with ice. There are infinite variations on ingredients and proportions—there are no "traditional" or "authentic" sangria recipes (remember, it's a tourist's drink), so don't feel constrained by the dictates of any one recipe.

Obviously, the better the ingredients are, the better the finished product will taste. That said, don't go dumping a \$300 bottle of 15-year-old Bordeaux into the punchbowl. Anything under \$10 will do just fine, you're going to be diluting it anyway. If you really want to get into the spirit of things, grab a bottle of cheap Spanish wine.

Here's a basic sangria recipe:

½ cup sugar  
¼ cup water  
½ cup Grand Marnier or brandy (or a mixture of both)

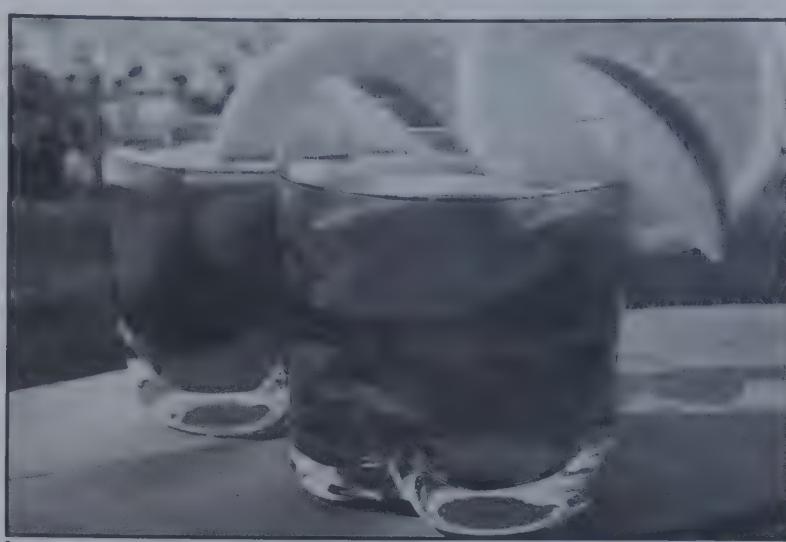
1 peach

1 apple

1 orange

1 (750mL) bottle red wine

Combine the sugar, water, and Grand Marnier in a saucepan over medium heat and stir until the sugar dissolves. (Don't let it boil or you'll lose some of that precious alcohol.) Remove the mixture from heat and let it cool; if you're in a hurry, pop it in the freezer. Thinly slice the peach, apple, and orange and combine the



Everyone Loves A Spanish Accent | Sangria: it just bleeds "exotism," doesn't it? PHOTO BY MELISSA PRIESTLEY

pieces in a large pitcher. Add the wine and chilled syrup and stir until it's all well-mixed. Adjust the sugar and alcohol levels to taste—add more water if it's too alcoholic, more sugar if it's too dry. Refrigerate the concoction until it's really cold (at least an hour). Now serve it straight or over ice.

Remember, you can adjust pretty much every part of this recipe to suit your taste. Other good fruits to use include nectarines, blueberries, blackberries, kiwi, lemons, and limes. Grand Marnier and brandy are safe choices for liquor, but you can substitute many others—just try

to pick something a bit sweet, like cognac, Triple Sec, or Drambuie. (Avoid gin, vodka, and whiskey.) You can also soak the fruit slices in some of the liquor overnight if you want them to pack more of a punch. Some people prefer using fruit juice, lemonade, club soda, or ginger ale instead of water. Finally, you can also omit the sugar-liquor syrup and just dump everything together and stir, but I find it tastes better with the syrup.

Though it's fairly easy to make your own, if you don't have the time, inclination, or culinary confidence, several premade sangrias are avail-

able on the market. And the good news is that they are all just as cheap, if not even cheaper, than making them on your own. The downside is that their alcohol content is much lower, usually ranging from six to 10 per cent. I recommend the Aromas de Turis Sangria (\$9) or the Cruz Garcia Real Sangria (\$8), as they are fairly true to the real thing; serve them with a few slices of fruit and nobody will tell the difference. However, if synthetic flavours and lots of sugar are more to your liking, try Boone's Sangria (\$5) or the Arbor Mist Zinfandel Sangria (\$6).

50 BUCK · BY FAWNDA MITHRUSH | 602 WORDS

## Fringe Marathon Fallout

**AFTER SPENDING THREE DAYS IN A THEATRE WITHOUT AC, THIS WEEK'S 50 BUCKER DECIDES TO SPEND HER \$50 AT THE FRINGE PROPER**

It's Saturday morning. After watching eight plays over two days in the unholy heat and suffocating sweat of the Cosmopolitan Music Society venue—my assigned Fringe-reviewing headquarters—plus a few too many beers the previous nights, combined with wee-hours writing sessions to get the special Fringe review issue out in time, I decided to spend my last reviewer's day right: rehydrating and combating heat exhaustion.

remedies and sunny day supplies. I guzzle some electrolytes in the form of blue Gatorade—which certainly does not taste like blue raspberries (what the hell are those supposed to taste like, anyway?), grab a bottle of Vitamin Water to refill, and a bag of wonderfully salty Spitz. Comes to \$8.72. Damn you, overpriced convenience chain.

### 1:20: My Favourite Busker

I think I've seen Tomko Lamb at the Fringe once since I was six years old. I'm not sure if it's my Ukrainian heritage, or just because he's so darn cute, but this smirking dulcimer player gets all my spare change every time I see him hammering away in the busker's circle. This time

it's an even \$3.

### 3:30 pm: Phone Call

With a dead cellphone battery, I yank out 35 cents to call fellow *SEE* editor Paul Matwychuk and swear ultimate revenge on him for sending me to the World's Worst Church Play—aka *Joseph and The Amazing Technicolor Dreamcoat: The Basement Tape Version*. Guh.



### 5:20 pm: Ghana Masala Fixins

It's still oppressively hot, and I'm supposed to make dinner for friends (in exchange for letting me camp out on their close-to-Fringe-vicinity couch all weekend). I grab a bunch of chickpeas, tomatoes, and sweet onions to make extra-spicy

chana with basmati—because, as we all know, spicy food makes you sweat, and sweat is good at times like these—unless you've been drinking shitty draught beer, in which case sweating is highly unadvisable. The Save-On bill is \$9.63. Cheap like borscht! And yes, I'm a Slavic girl who happens to cook Indian food. Go figure.



### 8:45 pm: Back To The Fringe

I head back to the fest grounds to meet the team at the beer gardens, where I shell out \$18 for four beer tickets. Of course, you're only allowed to carry two at a time, so the nice lady at the garden helps me bring the other two to my pals waiting behind the trees. Nice place for a

beer garden. Plenty of shade. Plenty of gravel and weird things to trip on too—I mean, drinking regulations should always take priority over safety, no?

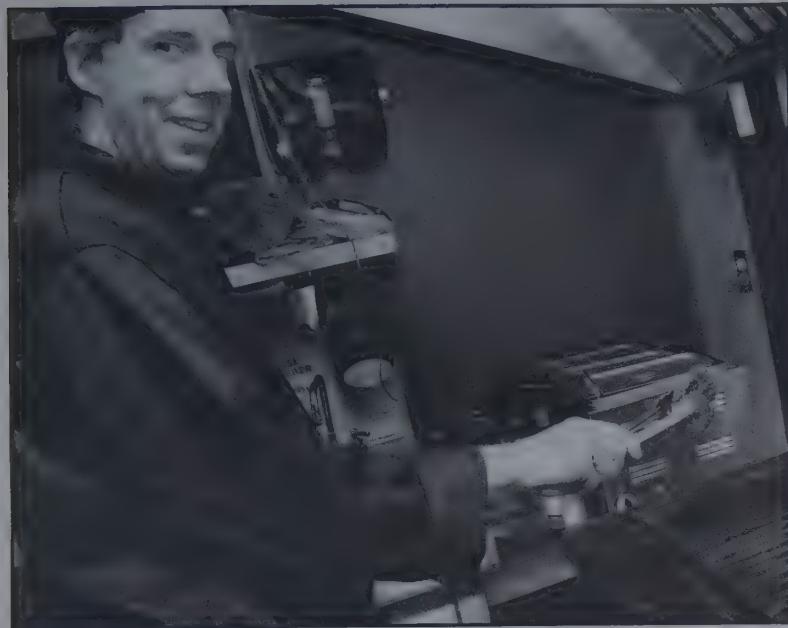
### 11 pm: Midway?

With just over \$10 left, I can't even get into a late show. (\$14 per show is insanity. Without review tickets, I can't afford to have a few beers and be a responsible theatregoer, yeesh.) Luckily, green onion cakes are only \$4, and I spend \$6 checking out the quick and fun mini-shows in the midway tents—little gems, each one only \$2. Now there's some theatre worth peeking in on.

Wanna try it?

Send your idea for 50Buck to [stories@see.greatwest.ca](mailto:stories@see.greatwest.ca).

# Let's Twist Again



Everybody Have Fun Tonight | And make sure you try the daily special. You gotta trust the Twisted Fork chefs to know what's best

PHOTO BY MERYL SMITH LAWTON

## AN EARLY VISIT TO TWISTED FORK DINER HAS ME LOOKING FORWARD TO SECOND AND THIRD IMPRESSIONS

**TWISTED FORK DINER**  
11162-82 Ave., 780-761-FORK

Wisdom holds that the discerning patron, no less the thoughtful critic, should wait for a new dining establishment to find its feet before seeking out that all-important first impression. But this begs the question: if everyone observed an early grace period, how would the eatery survive long enough for anyone to finally patronize it?

With this conundrum furrowing my brow, I venture into Twisted Fork's newly opened premises on the western end of Whyte Ave. A vi-

sual sweep of the room reveals three distinct quadrants: casual-shmancy dining at high tables by the entrance, a horseshoe-shaped bar surmounted by two flatscreen TVs—the most prominent of many tubes looming over the tables burbling simultaneous CFL action and a channel seemingly devoted to the activities of surgically buxom women in swim attire. The sports-bar vibe was offset by panels of colourful pop art and a couple of enlarged travel photos (India?) that overhung the table where we sat. Toward the back, a low seated bar that gives into the bustling kitchen and a couple of booths make the Twisted Fork look a bit like a clean, upscale donair joint.

Anyhow, the menu had been neatly printed out on thick white paper and is delivered on a clipboard—I'm

not sure if this is a stopgap measure, but I sort of like the blunt, let-the-food-speak-for-itself simplicity of it. The bill of fare sure doesn't matter to my co-diner, who latches onto the description of the blue plate special as soon as our server pronounces it: a mustard-and-herb-crusted half

not

# EVENTS

2008 PRESIDENT'S CUP SENIOR B NATIONAL LACROSSE CHAMPIONSHIPS SHERWOOD PARK ARENA SPORTS CENTRE, 205 OAK ST. AUG 18-23. Visit [www.rockymountainlacrosse.com](http://rockymountainlacrosse.com) or call 780-467-2271.

CREATURES IN CRISIS: ON THE EDGE OF EXTINCTION THE VALLEY ZOO, 12-4 P.M. The event included in zoo admission. For info visit [www.valleyzoo.ca](http://www.valleyzoo.ca)

EDMONTON HISTORICAL TRANSPORT TOURS UNITL AVE 23 Departures from the north side of City Hall. Local historians take you back in time to visit Edmonton's past as a part of 100 years of public transit.

EDMONTON'S LABATT BLUES FESTIVAL 10TH ANNIVERSARY HERITAGE AMPHITHEATRE AT HAWRELAK PARK, AVE 22-24 Tickets \$35 to \$90 through Megatunes, Chateau Louis Hotel. Ticketmaster at 780-453-8000. For more info call festival info-line at 780-709-7730.

PARTY FOR THE CURE EMPIRE BALLROOM, 8 P.M. Fundraising event in support of the Canadian Breast Cancer Foundation. Tickets \$20 online at [express.ics.com/7KYSBC](http://express.ics.com/7KYSBC), or call 780-452-1166.

POPULAR PRINT CULTURE'S CONFERENCE AND FESTIVAL HUMANITIES CENTRE U OF A, AUG 27-30 International and local scholars, authors, scholars and artists are come to Edmonton to celebrate everything "pop." Free admission. For info visit [www.ultraera.ca](http://www.ultraera.ca) or [popprint.ca](http://www.popprint.ca).

ROBINS OF GREEN ULTIMATE ENDURANCE SKATE-BOARD RACE HERITAGE PARK, 9 A.M. A 20 km river valley race with prizes including bragging rights and \$1,000. For info visit [www.robnerace.com](http://www.robnerace.com) or call 780-453-1244.

UNDER THE BIG TOP FESTIVAL FESTIVAL PLACE Magic, puppetry and physical theatre for the family. \$5 to \$22 for performances. For info visit [www.festivalplace.ab.ca](http://www.festivalplace.ab.ca).

# MEETINGS

ACOA EVERY MON, INCLUDING HOLIDAYS, 7:30 P.M. BSMT, BRADBURY PRESBYTERIAN CHURCH, 6 BERNARD DR. ST. ALBERT, CORNER OF BISHOP ST. & SIR WINSTON CHURCHILL AVE. NORTH ENTRANCE. Twelve-step support program for adults of alcoholic and dysfunctional families.

ALBERTA ENTREPRENEURS ASSOCIATION 3RD TUE EVERY MONTH, 5:30-9 P.M. THE FAMILY CLUB, 1405 52ND ST. DR Guest speakers address topics of interest to burgeoning business folk, and allow for networking opportunities. Pre-register at [www.acea.ca](http://www.acea.ca).

CREATING A LOCAL LIVING ECONOMY IN EDMONTON THE VILLAGE LIFESTYLES, 10429-79 AVE., AUG 18, 7-9 P.M. Jessie Radies from Keep Edmonton Original will speak on the importance of local business to the economy and community where they operate. Admission by donation, for info call 780-455-5688.

CINÉ-CLUB EDMONTON 1ST MON EVERY MONTH, 7 P.M. AUDITORIUM DU CAMPUS SAINT-JEAN, U OF A Donations accepted at the door.

EDMONTON NATURE CLUB MONTHLY MEETINGS, ROYAL ALBERTA MUSEUM, 12845 102 AVE. A informative monthly meeting with guest speakers. Info: Mark, 780-430-7134 or [mark@theplanet.net](mailto:mark@theplanet.net).

FORWARD THINKERS TOASTMASTERS CLUB TUE, 7 P.M. STRATFORD COUNTY LIBRARIES, 2001 SHERWOOD DRIVE, SHERWOOD PARK. Build self-confidence and communications skills. Info: 780-922-3835.

FRENCH CONVERSATION THU, ALLIANCE FRANÇAISE, 1012, 8627 RUE MARIE-ANNE GABOURY. Info: Godfrey, 780-499-0399.

THE FUN OF ECONOMICS THE VILLAGE LIFESTYLES, 10429-79 AVE., AUG 19, 7-9:30 P.M. Mark Anielski author

of *The Economics of Happiness* will be presenting on the in and outs of economics, our economy and how we fit into the whole world banking system. Admission by donation. Info: call 780-435-5683.

HIP MAMAS MEET-UP Young mothers and their babies meet several times a week. To join, plenty of friends to be made. Info: <http://hipmamas.meetup.com/151/>

ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M. WOODY'S, 2ND FL., 1723 JASPER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or [groups.yahoo.com/group/edmonton\\_illusions](http://groups.yahoo.com/group/edmonton_illusions)

IMAGES ALBERTA CLUB 1100 11TH AVE. AND 4TH JEWELLERY MONTH, 8 P.M. MAY-PREP LEASVENTURE COMMUNITY HALL, 10805 106 AVE. Presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Info: [www.images.ca](http://www.images.ca) or Sheila, 780-469-9716. Murty, 780-452-6224.

INNOVATORS NETWORKING CLUB TUE, 11:30 A.M.-1 P.M. CAFE SELECT SOUTH, 109 1ST. 84 BIVE. Business networking group, mixer, and club membership drop-in. Info: Dwayne, 780-463-8240 or [dwayneb@shaw.ca](http://dwayneb@shaw.ca)

JKP MEN'S GROUP EVERY GROUP, 7 P.M. Men's meeting and initiation. Info: [www.jkp.org](http://www.jkp.org) or Garrett, 780-452-5107.

NURATON TOASTMASTERS CLUB WED, 7:45 P.M. LONDONDRY PUBLIC LIBRARY, LONDONDRY MALL, 137 AVE. 65 ST. Learn to speak clearly and with confidence in a supportive group. Info: [www.nuratorms.ca](http://www.nuratorms.ca)

NORWOOD TOASTMASTERS CLUB THU, 8:10 P.M. 10425 KINGSWAY AVE. Improve public speaking and communications skills in a fun and educational environment. Info: 780-465-3934 or [www.norwoodtoastmasters.org](http://www.norwoodtoastmasters.org)

POWER SPEAKERS TOASTMASTERS CLUB WED 7:45 P.M. GRANT MACEWAN COLLEGE CENTRE FOR THE ARTS, RM 437 Learn to speak with confidence in a supportive environment. Info: 780-732-0693 or [www.powerspeakers.ca](http://www.powerspeakers.ca)

SUPPORT GROUP FOR WOMEN'S ISSUES Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 780-436-5930.

TOURETTE SYNDROME SUPPORT 1ST TUE EVERY MONTH (OCT-JUNE), 7 P.M. ACADEMY OF KING EDWARD, 8525 101 ST, NORTH DOOR. Meeting for 15 adults and parents of TS kids. Info: 1-866-874-9764.

UPWARD BOUND TOASTMASTERS CLUB WED, 7:30 P.M. RM 601, NORQUEST COLLEGE, 10275 108 ST. Improve listening, speaking, and overall communication skills. Info: Roger 780-454-3720, Theresa 780-488-4098, or [adamsrk@telus.net](http://adamsrk@telus.net).

WEST-END TOASTMASTER CLUB TUE, 6:45-9 P.M. JASPER PLACE LIBRARY, 9010 150 ST. Friendly environment of personal progress and mutual support. Info: 780-495-5424.

WOW-WED ON WORDS SUN, 11 A.M.-1 P.M. THREE BANANAS CAFÉ, CHURCHILL SQUARE An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. Info: bewell200@gmail.com

YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 P.M. REMEDY CAFÉ, 8631 109 ST. For discussion topics and suggested readings go to [www.facebook.com/group.php?g\\_id=359251504](http://www.facebook.com/group.php?g_id=359251504).

YOUTH MOVIE NIGHT 7 P.M. PRIDE CENTRE, 9540 111 AVE.

YOUTH WORKSHOPS EDMONTON CHAMBER OF COMMERCE, 1060, 9949 JASPER AVE. Several workshops in areas concerning media. Info: [www.mediamag.ca](http://www.mediamag.ca) or 780-695-5615

NORTHERN RIVER KARATE SCHOOL TUE, THU & SAT, BELGRAVIA COMMUNITY HALL, 11540 73 AVE. Weekly classes in Karate, Kobudo, Yoga, Qi gong, and Sitting Meditation. Info: [www.threeribbontales.com](http://www.threeribbontales.com)

RAJA YOGA MEDITATION #101, 103 ST. In association with Bisham Kumar's World Spiritual Organization. Info: [www.bhiksu.org](http://www.bhiksu.org) or 780-425-1050.

RESTORATIVE YOGA MON-THU BY APPOINTMENT, 10355 105 ST. Learn restorative, vinyasa yoga, and pilates for individuals and small groups. Eight class card pass for \$64. Info: 780-478-3733.

RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 P.M. RIVERDALE COMMUNITY HALL, 9231 100 AVE. Coached training running on Edmonton's extensive river valley trails. includes: warm up and cooldown. Info: [www.rivervalleyrunners.net](http://www.rivervalleyrunners.net) or 780-447-1909.

TOPS: TAKE OFF POUNDS SENSIBLY THU, 6:30-7:30 P.M. ALLENDALE COMMUNITY LEAGUE, 6330 105 ST. Weight loss support and information. First meeting is free. Info: [TOPS4990@hotmail.com](http://TOPS4990@hotmail.com)

TRANQUILITY MEDITATION & BUDDHIST PRACTICE WED, 7 P.M. 1050 70 AVE. Tibetan kagyu tradition. Free, beginners welcome, instruction available. Info: Lama Ani Kunsang, resident teacher, 780-633-6157 or [www.karmatshiling.ca](http://www.karmatshiling.ca)

TRUE YOGA JUST OFF WHYTE AVE AND 101ST We are

get you moving. Info: [www.ululemon.com](http://www.ululemon.com), 780-435-9363 or [whytecommunity@ululemon.com](mailto:whytecommunity@ululemon.com)

COMMUNITY WEIGHT-LOSS CHALLENGE VARIOUS LOCATIONS 6 week course on dieting and active lifestyles. Info: Carla, 780-966-0185

CONSTELLATION EVERY 1ST & 3RD WED, 7 P.M. 10431 37 AVE. A unique healing process, transforming past traumas into positive affirmations. Info: 780-967-9162 or [constellations.ca](http://constellations.ca)

FREE YOGA CLASS EVERY SUN, 6-7 P.M. LULULEMON IN ATLETICA KINGSWAY ALL levels welcome. New styles each week. Info: 780-471-1200 or [lululemon.com](http://lululemon.com)

ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M. WOODY'S, 2ND FL., 1723 JASPER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or [groups.yahoo.com/group/edmonton\\_illusions](http://groups.yahoo.com/group/edmonton_illusions)

MOVEMENTS THE AFRO-CARIBBEAN DANCE ENSEMBLE, 10401 105 AVE. All levels welcome. New styles each week. Info: 780-471-1200 or [www.ululemon.com](http://www.ululemon.com)

REBODEEN BEATS MIDDLE EASTERN DANCE 2ND FLOOR, 12316 JASPER AVE. For all skill levels. Info: 780-772-9773 or [denise@reboledance.com](mailto:denise@reboledance.com)

DIGITAL PHOTO WORKSHOPS AT MACEWAN 10405 105 AVE. FOR THE ARTS & COMMUNICATION CAMPUS, 780-497-4301 or [www.artsouth.ca](http://www.artsouth.ca)

DROP-IN ART FOR THE ARTIST AT HEART PROFILES PUBLIC ART GALLERY, 101 PERRON ST., ST. ALBERT Info: 780-460-4310 or [albertadigitalarts.ca](http://albertadigitalarts.ca)

EDMONTON WEAVERS' GUILD Classes on weaving, spinning and various workshops. Info: Sonja, 780-425-1152 or [ewg@telus.ca](mailto:ewg@telus.ca)

LOTUS SOUL GYM YOGA STUDIO 10518 87 AVE. Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow. Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. Info: [www.lotusoulgym.ca](http://www.lotusoulgym.ca) or 780-434-9642 or [info@lotusoulgym.ca](mailto:info@lotusoulgym.ca)

MADELINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 A.M.-5 P.M. FACULTY ST. JEAN, 8400 1ST, RM 3-18 An organization for the emancipation and autonomy of African women, providing programs in economy, community health, training on HIV/AIDS prevention, treatment, and harm reduction. French, English and African languages. Admission free members, membership \$10. Info: 780-497-7322

MEDITATION AND BUDDHIST TEACHINGS GADEN SAMTEN LING TIBETAN BUDDHIST MEDITATION SOCIETY, 10401 107 ST. Meditation and Buddhist teachings by resident teacher. Tibetan Buddhist monk Kusob Lobsang Dhamchoe. Beginners Tue 7 pm. Intermediate Wed 7 pm. Advanced practices Sun 11 am. Info: 780-479-0014 or [www.gadenmeditation.org](http://www.gadenmeditation.org)

MS ACTIVE NOW #10, 9405 104 ST. Recreation and physical wellness programs. Info: 780-471-3034.

RAJA YOGA VARIOUS LOCATIONS Classes include gentle hatha, hidden language/reflective hatha, dynamic yoga, kundalini/power & choice and meditation. Info: 780-432-3363, class dates at [www.rajayoga.org](http://www.rajayoga.org)

RAJA YOGA MEDITATION #208, 103 ST. In association with Bisham Kumar's World Spiritual Organization. Info: [www.bhiksu.org](http://www.bhiksu.org) or 780-425-1050.

RESTORATIVE YOGA MON-THU BY APPOINTMENT, 10355 105 ST. Learn restorative, vinyasa yoga, and pilates for individuals and small groups. Eight class card pass for \$64. Info: 780-478-3733.

RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 P.M. RIVERDALE COMMUNITY HALL, 9231 100 AVE. Coached training running on Edmonton's extensive river valley trails. includes: warm up and cooldown. Info: [www.rivervalleyrunners.net](http://www.rivervalleyrunners.net) or 780-447-1909.

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TRANQUILITY MEDITATION & BUDDHIST PRACTICE WED, 7 P.M. 1050 70 AVE. Tibetan kagyu tradition. Free, beginners welcome, instruction available. Info: Lama Ani Kunsang, resident teacher, 780-633-6157 or [www.karmatshiling.ca](http://www.karmatshiling.ca)

TRUE YOGA JUST OFF WHYTE AVE AND 101ST We are

the first yoga studio in the city to be offering babysitting services for mommies and daddies so they can enjoy a quality yoga class while their little ones are cared for.

# LEARNING

AFRICAN DANCE CLASSES 10205 JASPER AVE. Movements of the Afro-Caribbean dance ensemble. Offers African dance classes and workshops at all levels. Info: 780-415-5271 or [www.movementsdance.com](http://www.movementsdance.com)

BEEDOON BEATS MIDDLE EASTERN DANCE 2ND FLOOR, 12316 JASPER AVE. For all skill levels. Info: 780-772-9773 or [denise@reboledance.com](mailto:denise@reboledance.com)

DIGITAL PHOTO WORKSHOPS AT MACEWAN 10405 105 AVE. FOR THE ARTS & COMMUNICATION CAMPUS, 780-497-4301 or [www.artsouth.ca](http://www.artsouth.ca)

DROP-IN ART FOR THE ARTIST AT HEART PROFILES PUBLIC ART GALLERY, 101 PERRON ST., ST. ALBERT Info: 780-460-4310 or [albertadigitalarts.ca](http://albertadigitalarts.ca)

EDMONTON WEAVERS' GUILD Classes on weaving, spinning and various workshops. Info: Sonja, 780-425-1152 or [ewg@telus.ca](mailto:ewg@telus.ca)

EDMONTON WRITERS' CENTRE STANLEY A. MILNER LIBRARY, #7 CHURCHILL SQUARE. A creative space with writers of all genres and levels. Hours: Mon-Fri 9 a.m. - 9 p.m. Sat 9 a.m.-6 p.m. Sun 1-5 p.m. Info: 780-496-7070.

FAVA WORKSHOPS THE Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Info: [www.fava.ca](http://www.fava.ca) or 780-429-1671.

FLAMENCO LESSONS SUN & MON, 2:30-3:30 P.M. Judith and Oscar, Jose Garcia teach both Flamenco dance & guitar. Info: 780-349-4843 or [oceanblueplanet.net](http://oceanblueplanet.net)

KARATE INSTRUCTION CLASSES for kids aged 10, 11, and 12. Info: [www.martialartsown.com](http://www.martialartsown.com) or 780-975-6910

KITA NO TAIKO JAPANESE DRUMMING WORKSHOPS Schedules, info, and registration. [www.kitanotaike.ca](http://www.kitanotaike.ca) or 780-431-0300.

MARS HILL CENTRE 80218-104 ST. 780-425-0202 Classes and workshops on the recovery process. Registration on a sliding scale, based on participant's income. Info: [www.marshillcentre.com](http://www.marshillcentre.com)

MEDIA MAG WORKSHOPS EDMONTON CHAMBER OF COMMERCE, 1060, 9949 JASPER AVE. Several workshops in areas concerning media. Info: [www.mediamag.ca](http://www.mediamag.ca) or 780-695-5615

NORTHERN RIVER KARATE SCHOOL TUE, THU & SAT, BELGRAVIA COMMUNITY HALL, 11540 73 AVE. Weekly classes in Karate, Kobudo, Yoga, Qi gong, and Sitting Meditation. Info: [www.threeribbontales.com](http://www.threeribbontales.com)

SALSA LESSONS WED & THU LA KANTINA LATIN CLUB, 10805 105 AVE. Free salsa lessons every WED and THU. Info: 780-428-2665.

TOPS: TAKE OFF POUNDS SENSIBLY THU, 6:30-7:30 P.M. ALLENDALE COMMUNITY LEAGUE, 6330 105 ST. Weight loss support and information. First meeting is free. Info: [TOPS4990@hotmail.com](http://TOPS4990@hotmail.com)

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TRUE YOGA JUST OFF WHYTE AVE AND 101ST We are

LGBTQ faculty, graduates, academic & staff. Straight allies welcome. Monthly meetings. Info: [kewells@ualberta.ca](mailto:kewells@ualberta.ca) or [mwhanham@ualberta.ca](mailto:mwhanham@ualberta.ca)

PRIDE CENTRE 9540 111 AVE, 780-480-3234 Hours TUE-FRI 11-10 P.M., SAT 6-8 P.M. Drop-in, library, and community internet services are available. Online newsletter Hours: TUE-FRI 10-10 P.M., SAT 6-8-30 P.M. Info: 780-488-3214 or [www.pridecentreedmonton.org](http://www.pridecentreedmonton.org)

TEAM EDMONTON A volunteer operated, non-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: [www.teamcentrefor.com](http://www.teamcentrefor.com)

WOMONSPACE Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities. Memberships available, including monthly newsletter. Confidentiality assured. Info: [www.wominspace.org](mailto:www.wominspace.org) or 780-482-1794

YOUTHSPACE PRIDE CENTRE OF EDMONTON: 9540-111 AVE

■ after-school drop-in program for gay, lesbian, bisexual, trans-identified, queer, questioning, and allied (GLBTQQA) youth under 18. Open TUE-FRI 3-7 p.m. Info: 780-488-3234.

■ FREE TO INTERMEDIATE VOLLEYBALL 8:10-10 P.M. 101 AMISKWACAY ACADEMY Info: [volleyball@teamedmonton.ca](http://volleyball@teamedmonton.ca)

■ GAYWIRE 6 P.M. CJSR 88.5 FM Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

■ LGBT SENIORS DROP IN 1:30-3:30 P.M. PRIDE CENTRE, 9540 111 AVE. Social meeting for seniors of all genders. Info: Jeff, 780-488-3234.

■ ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M. BOOTS, 10216 106 ST. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or [groups.yahoo.com/group/edmonton\\_illusions](http://groups.yahoo.com/group/edmonton_illusions)

■ BI-SEXUAL WOMEN'S COFFEE GROUP 2ND THU EVERY MONTH, 7:30 P.M. A social group for bi-curious and bi-sexual women. Info: [groups.yahoo.com/group/bi-women](http://groups.yahoo.com/group/bi-women)

■ FREE TO INTERMEDIATE VOLLEYBALL 8:10-10 P.M. 101 AMISKWACAY ACADEMY Info: [volleyball@teamedmonton.ca](http://volleyball@teamedmonton.ca)

■ GAYWIRE 6 P.M. CJSR 88.5 FM Edmonton's only radio show concerning gay, lesbian, bisexual and transgendered lives. News, local and international features, and community events.

■ LGTB SENIORS DROP IN 1:30-3:30 P.M. PRIDE CENTRE, 9540 111 AVE. Social meeting for seniors of all genders. Info: Jeff, 780-488-3234.

■ ILLUSIONS SOCIAL CLUB 2ND THU EVERY MONTH, 8 P.M. BOOTS, 10216 106 ST. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or [groups.yahoo.com/group/edmonton\\_illusions](http://groups.yahoo.com/group/edmonton_illusions)

■ NORTHERN TITANS GLBT BOWLING LEAGUE 7 P.M. GATEWAY LANES & RECREATION CENTRE, 1010, 3414 GATEWAY BLVD. \$15 per person. Info: [bowling@teamedmonton.ca](http://bowling@teamedmonton.ca)

■ PURE: DESIRE THE TEMPLE/VELVET UNDERGROUND A two-room space, the gay community w/ DJ Dan James from Vancouver and Alex Brown from Toronto. \$10 at the door.

■ SINGLE LESBIANS OVER 40 Women's social group, monthly gatherings; for conversation over tea and coffee. Info: [singlewomen40plus@hotmail.com](mailto:singlewomen40plus@hotmail.com)

■ YOUTH UNDERSTANDING YOUTH 7-9 P.M. PRIDE CENTRE, 9540 111 AVE. Lesbian, gay, bisexual, transgendered, straight, and questioning youth (up to 25) gather to have fun and learn in a safe, supportive environment. Info: [yuy@shaw.ca](mailto:yuy@shaw.ca).

■ SUNDAY

■ ARCTIC FRONTRUNNERS 10 A.M. Runners of all levels of ability welcome. Runs are typically 6-8 Km, usually 44-60 minutes. Coffee afterwards. Info: on venues and other runs during the week [running@teamedmonton.ca](mailto:running@teamedmonton.ca) or 780-436-7892.

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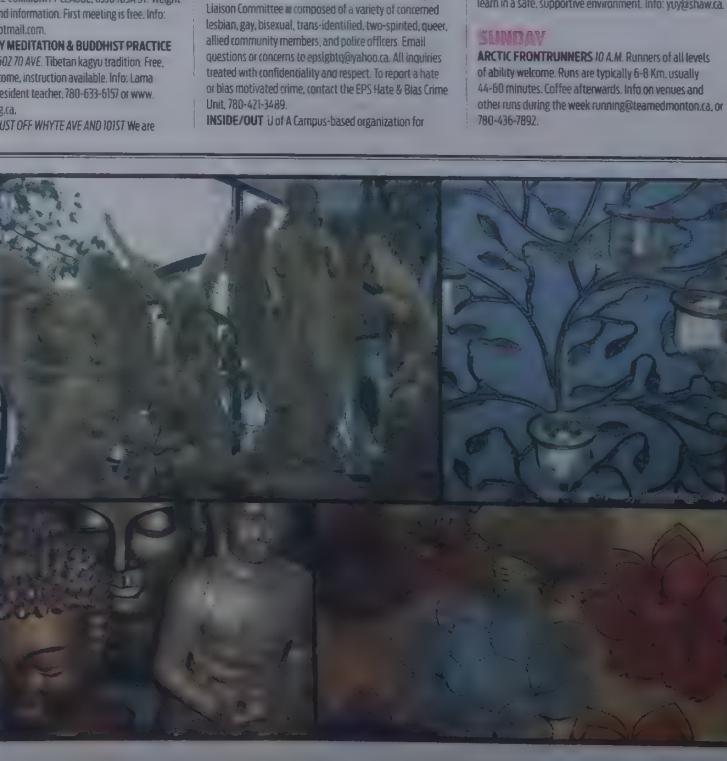
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“THE FIRST IDEA IS ALWAYS ‘WHY WOULDN’T WE DO THAT OURSELVES?’ TO HAND IN AN ALBUM AND THEN NOT HAVE ANYMORE INPUT WOULD SEEM VERY STRANGE TO US

—OCTOPUS PROJECT DRUMMER TOTO MIRANDA

MUSIC PREVIEW • NOISY CREATURES • BY RENATO PAGNANI | 515 words

## Eight Hands On Everything



We Built This Foot | Well, we're sure The Octopus Project at least had a say in it, anyway. PHOTO BY AUBREY EDWARDS

### THE OCTOPUS PROJECT TAKES THE DIY ETHIC TO A NEW CREATIVE LEVEL—THEY WANT TO DO IT ALL THEMSELVES

#### THE OCTOPUS PROJECT

Aug. 22 (9pm) Velvet Underground (10030-102 St).

Tickets available through Ticketmaster (451-8000/ticketmaster.ca).

Every band with a unique name gets quizzed where it came from. It's certainly the first question I ask Toto Miranda of The Octopus Project—on the road in California “somewhere between Visalia and L.A.” and his response sums up the band pretty well. He explains it's the name of a

1950s Danish cartoon, which no one in the band has ever seen.

“We really just liked the way the words sounded together,” he admits. “For us, that was enough reason. It's always funny to have to explain that when someone who is familiar with the show comes up to us and asks us about the cartoon.”

Two things are obvious, then, about The Octopus Project: they have a sense of humour, and they dance to their own tune. These noise rockers are involved in all aspects of their craft, and not just when it comes to their experimental sound. (Think of them as a more accessible version of Battles—less math rock

than WTF rock.) They design their own artwork, their own merchandise (including t-shirts and posters), and even the stage design for their concerts.

When I ask him why The Octopus Project keeps doing it all themselves when so many other bands are happy to hand over the reins to their label, Miranda, who (mostly) plays drums for the quartet, ponders a moment before replying.

“It's always seemed like something that we should be doing ourselves,” he shrugs. “We know a lot of amazing artists, and would definitely be up for working with other people, but the first idea for anything is always

‘Why wouldn't we do that ourselves?’

I know that's how most bands do it, but to hand in an album and then not have anymore input would seem very strange to us. We try to address every detail of the project on our own, and it really is a project. There is music at the forefront of the project, but it's just one part. But it was never a conscious decision. You know, ‘Well, we better do this all ourselves.’ Those were the avenues we had used to explore our creativity, and that's the way we got used to doing things. It has turned out to be really satisfying, though—we love the level of control over the entire operation that we have.”

For a band that likes to maintain such firm control over their careers, The Octopus Project doesn't exactly make the most, shall we say, *structured* music in the world. Their latest effort, *Hello Avalanche*, may be more melodic than their previous releases, but you still get the feeling that chaos could erupt at any moment.

“It keeps things interesting,” Miranda says about the band's brand of organized improvisation. “If there were fewer things that could go wrong when we were coming up with these songs, we might not be as engaged in the process. Being a little bit nervous about the whole thing keeps you in the moment.”



“I'll Turn This Van Right Around!” | The Downchild Blues Band share one of their most notorious road stories with Ann (right) to preview Bluesfest this week. PHOTO SUPPLIED

### HOT TICKETS • MUST-SEE SHOWS

#### LISTEN UP

#### Sarangi & Mandolin Duet Concert

Royal Alberta Museum • Aug. 22

\$20 | At the Door

The Sarangi is supposed to sound a lot like the human voice. Hmm, a bit eerie when you think of it that way. Not that Ramesh Misra sounds anything close to eerie. The singer and sarangi player is master of this Indian classical string instrument. The guy studies with Ravi Shankar for heaven's sake, has won what sounds to be pretty much every music award you can win in India, and he's recorded with Aerosmith on *Nine Lives*. Snehasish Muzumder, no slouch himself, and Subhaloy Guha play the mandolin and tabla.

#### STAND UP

#### Labatt Blues Festival

Heritage Amphitheatre • Aug. 22-24

\$35 | Ticketmaster.ca

Forget the Commercial for a night (the other, more permanent blues venue) and get yourself to Hawrelak Park. Only don't bring the tarp. They're not allowed, and besides, you'll be on your feet swooning over who we're betting will be the Saturday showstoppers—the deadly combo of The James Cotton Band with Pinetop Perkins and Hubert Sumlin sharing the stage. Probably the oldest performers at the festival, combined they bring almost two centuries of killer blues history on the harp, harmonica, and guitar.

#### WORD UP

#### Lint & Red Hot Daggers

The Pawn Shop • Aug. 26

\$5 | At the door, free before 9 pm

Of the ten song names on Lint's latest album, it's a toss up as to which one would make the best conversation starter. Either “I Fell Through A Crack In the Ice The Other Day,” “Almost Broke My Leg But It Could Have Ended bBadly” or, “You Think You Know Someone Until They Stab You In the Face With a Potato Peeler.” Lint rolls back into town from Regina with their experimental sound, just in time to (maybe) give the Red Hot Daggers some help with the writer's block they complain about on their MySpace page.

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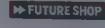
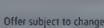
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# Queer Eye For Good Music

**IF YOU'RE LOOKING FOR GOOD ELECTRO-HOUSE, YOU COULD HEAD TO THE GAY BAR. PROBLEM IS, EDMONTON DOESN'T HAVE ONE**

PURE: DESIRE

Aug. 23 (doors at 9pm). Featuring DJs Dan James & Alex Brown. The Temple (10030-102 St). Tickets: \$10 at the door.

When I moved to Taiwan in 2001, it was still a couple of years before underground electronic dance music broke through to the country's more mainstream audiences. The only places to hear quality dance choons (i.e., not the execrable Cantonese techno pop that got played at most of the island's KTV bars) were Taiwan's precious few gay clubs.

Having been weaned on the lovey-dovey open-mindedness of Edmonton's rave scene, I was comfortable enough in my heterosexuality to frolic with the Gaysians—especially if it meant hearing upfront beats. And as a Caucasian male in pits like Taipei's TeXound—filled with sweaty, shirtless, horny Taiwanese men—well, suffice it to say that I was... popular.

Edmonton, like Taipei, has few gay nightclubs. At last count, we had only one: Buddy's. Unfortunately, even before the long-running Roost shut down with the ring of 2008's New Year's bell, there was little motivation for me to frequent either club anyway. Not because I'm any less enlightened, but because the music at Edmonton's queer clubs has for the most part been, well, shitty.

"I know—it's terrible, isn't it?" laments Jamie Miller, the brawny brain behind this Saturday's Pure: Desire party. While the former Torontonian

was referring to the music that dominates Edmonton's gay club scene, he could just as easily have been talking about the cookie-cutter pop that was wafting over the downtown patio during our interview. As it turns out, they are one and the same.

"Look, I'm 35 and I'm not into 18-year-old guys who are listening to Britney Spears or hearing songs like 'Low Rider' seven times a night. I've actually watched some of them anxiously anticipating their one big song of the night, the one they practised dancing in front of their mirrors at home for, and go out there and do their synchronized routine. I'm so over it."

In a way, that's part of the reason Miller left the Big Smoke in the first place. After working within Toronto's gay club scene for 12 years, he knew he needed a change. But he didn't quite expect Edmonton to have so few nightlife options for mature gay men. While Miller respects the niche Buddy's fills for a certain demographic, he says the gay dance scene in most cities isn't what it used to be.

Take, say, Chicago, home to the Warehouse nightclub, widely recognized as the birthplace of American house music thanks to the work of DJs like Frankie Knuckles and Marshall Jefferson. Or New York, where the legendary Larry Levan held court. And just as gay clubs like TeXound can be credited with spreading the house music gospel in Taiwan, Edmonton's last underground epicentre was Flashbacks—either incarnation—way back in the 1980s. Since then...

"Well," sighs Miller. "I can tell you that I have been to big gay parties



See That Sign Back There? | Size sure does matter, especially when it comes to beats. PHOTO SUPPLIED

in New York and Chicago, stood in the centre of the dancefloor, looked around, and wondered why it sucked so bad. I thought to myself, 'I paid for this?' It's sad because we were on the cutting edge at one point."

Indeed, there was a time when the best new underground dance music could only be heard at gay clubs, a fact that also allowed them to cultivate a small but discriminating straight clientele. Sadly, Miller says, that hasn't been the case for years.

There's much more segregation nowadays: much of the hetero crowd thinks the music at gay clubs is too "faggy," and ironically, many of the gays think the same thing. Either way, the music at most gay bars or circuit parties hasn't done much to promote unity or transcend sexual stereotypes.

Following the Pure festivities on Saturday night, Michael Babb will be spinning a set at Y Afterhours. As Deko-ze, Babb has become one of Toronto's most popular DJs—though he's more inclined to define himself as a DJ who happens to be gay, as opposed to a gay DJ.

"I moved from Saskatoon to Toronto in 1999," he says, "and what I saw there was the typical cheesy circuit-party crap. It was so not me. I thought, 'If this is what's going off, then I don't want to be a part of it.' Eventually I decided to give the gay club scene a try and just do my thing and they liked it, great. Since then, the gay scene in Toronto has gotten better, though dance scenes in general tend to be mutually exclusive."

Still, Miller is optimistic about the growing options for Edmonton's

gay community. Each Pure party has grown into a bigger venue and this fall a new gay club, Play, will be opening downtown. Play's owners have already approached Miller to provide his input as to where the club should be headed and as far as music is concerned, he sees things moving in only one direction: forward.

"I remember going from hearing the best music I've ever heard to watching the scene become about who was the most muscular, who could take the most drugs, who could take the most clothes off, and who could sleep with the most people. It was ridiculous and depressing. People who are more musically educated actually tend to go out less now because of it. And that's what our parties are all about: good music."

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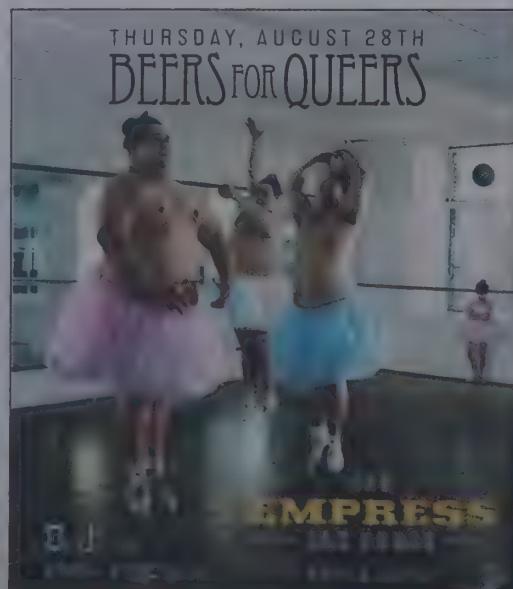
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# The Gig That Never Was



IT'S BLUESFEST TIME, AND THE DOWNCILD BLUES BAND HAS TALED SURE TO MAKE ANY PARENT REVERSE THE REVERSE PSYCHOLOGY TACTIC

This week's column came about after Cam Hayden, producer of the Edmonton Labatt Blues Festival, suggested I interview Donnie Walsh, founder and bandleader of the legendary Downchild Blues Band. Hayden didn't go into detail; he just said there was at least one Downchild Blues story he thought would be perfect for this column. Say no more!

"Oh, you want to hear the famous story?" Walsh asks me when I finally track him down. "Well," he begins, "we finished a gig in St. Catharines, Ont., on a Saturday night. We were supposed to play in Ottawa, which is about seven hours away, on the Sunday afternoon. We were riding home on the bus after the St. Catharines gig, at about three in the morning, and the initial plan was to go home and sleep for a while in Toronto, and then get up and drive to Ottawa." (You gotta love the healthy sleeping pattern gigging imposes upon you. In fact, I am loving it right now, even as I write this.)

"I was laying down in the back of the vehicle sleeping," Walsh continues, "and the rest of the band was sitting around grousing about having to go to Ottawa. And they were just carrying on and carrying on, so I finally couldn't sleep, and I told the driver to pull over to the side of the highway. It was kind of cold and

there was a slight drizzle of rain. Once we were pulled over, I said, 'Everybody that doesn't want to go to Ottawa, get out of the van.'"

But the old parent/bus driver/camp counselor trick backfired on him. "Well, they all got out of the van!" Walsh says incredulously. Even the bus driver left the vehicle.

"So," Walsh continues. "I got in the driver's seat and left, and they were all on the side of the road in the middle of nowhere. Which I thought was kinda weird. Needless to say, we didn't play the gig the next day. I had to get on the phone and say we couldn't make it to the gig." Another pause. "It was a pretty big gig. On Parliament Hill, I think." Oops.

I have to ask: "Did you expect them to actually get out of the van?"

"Not at all."

"So they kind of called your bluff."

"Well, they called my bluff, and of course I had to follow through, so I just got in the driver's seat and drove away."

"Did you go to Ottawa and play solo?"

"No."

"Did you find out how they got home?"

"I can't remember, but they did get home."

"And do you still play together?"

"Oh yeah, for sure!" Walsh replies enthusiastically. "We still played together and everything was fine after that. I mean, if nothing else they got the hint that I get pissed off at their griping when I'm trying sleep." He pauses. "Or, I got the message not to do that anymore if I want to work with them.... So either way, it's one of those, you know."

I think I do. But I have to wonder who called whose bluff? I would not be thrilled to be a musician stranded by the cold highway in the middle of the night. Nor would I like to be the bandleader calling the promoter the next day and having to explain how my band had mysteriously disappeared.

"It's not something I'd do twice," Walsh admits. "But probably not something they'd do twice either."

Donnie and his band are scheduled to play the Labatt Blues Festival in Hawrelak Park this weekend. Let's hope when the bus pulls up, Walsh is not the lone passenger—because apparently Walsh doesn't play solo.

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# Headed Nowhere In Particular



Bring The Baggage With You | Sometimes, travel is the best way to self-medicate—or it says Eldorado. SUPPLIED

## VANCOUVER'S ELDORADO HAVE PACKED THEIR BAGS, AND ARE READY TO GO. AND THEY'RE STANDING HERE, OUTSIDE YOUR DOOR

## ELDORADO

w/ Swank, Shiloh Lindsey, Murder, Mutiny & The Zazazzas. Aug. 23 (8 pm). Wunderbar (8120-101 St.).

Feeling antsy? Muddled? Caught up in life's maelstrom? Then allow the good folks of Vancouver's Eldorado to make a suggestion: perhaps it's time to dust off that old baggage and take a trip ... to nowhere. It's an all-natural remedy, road-tested, and guaranteed.

"Travelling is a good thing to do," says guitarist Nenad Jelicic. "You gain so much going somewhere, even if for no reason. You get away

from it all to think about things all over again, so you can come back and have a fresh perspective."

"In the song 'Suitcase,' there's a line at the end that says, 'I will let this go to grow,'" adds singer Angela Fama. "Now, I think of that in the same kind of way—you're about to head out and you're just kind of letting the rest go behind you and you have a fresh perspective."

Fama and Jelicic's faith in the power of the road trip is pretty evident in Eldorado's music—they even named their latest album *Suitcase*. Their easy-rolling, gently rambling, sweet-and-lowdown brand of alt-country is practically tailor-made for turning on the cruise control and sliding down the window. Listen a little more closely to the lyrics, however, and there's a tension between the

ease of staying put and the desire to hit the highway—Eldorado is a band with a wandering soul but the heart of a homebody.

"When I was younger I used to always envision living in a trailer so that I could take my home with me," Fama says, "but still be able to change things all the time, 'cause I don't really like things staying the same. But I also love the heart and soul of what your home means to you."

Fama was actually born on a inter-country adventure: her mother went rogue in an attempt to avoid a hospital birth at a time when midwives were illegal in Canada, so Fama was born in the United States. "My mom was a bit of a rambling rose," Fama says. "She did not like the hospital birth with my older brother, so she decided to smuggle me over the border in a mummum. Not joking. She was like, 'I'm a hippie, they won't notice.' So she brought my little brother and me and went to find the farm." It's actually in Summertown, Tenn., — that's where I was born. And she stuck around there for quite some time in hippieland, and came back when the time was done."

However, some roads are less fun than others, and the trail from their 2004 self-titled debut to *Suitcase*'s release this summer turned out to be more of a congested intersection than an open highway. Health problems stalled Fama, so Eldorado stalled. "I do photography and I worked in a diner," Fama explains. "I was singing simply because it was a release for me. I didn't have to think about it. Then I ended up getting a bit of nodes and I kinda stopped for a while to learn about singing. There was about a year out there. Then right after I came back, I got into a bit of a car accident ... so I was out for another little bit."

"We waited patiently," pipes in Jelicic.

Now Fama's good to go and Eldorado can head out again, peddling what Jelicic hopes is a "damn fun" brand of Canadian Americana and what Fama hopes people register simply as honest music. "For me, that's what it's about," she says. "You gotta sing and do and give and write about what you know and who you are."

# Oh, That Is So Metal



Evil Bouncers Beware! | Whitechapel are totally, way scarier than you. I mean, look how serious they all are... PHOTO SUPPLIED

## LIKE A LARYNX THROUGH A MEATGRINDER, WHITECHAPEL'S GOT THE DEATH METAL VIBE IN THE BAG

## THE SUMMER SLAUGHTER TOUR

featuring Whitechapel, Necrophagist, Dying Fetus, Beneath the Massacre, Into Eternity, Neurosis, Veil of Maya, Divinity, and Common Grave. Aug. 22 (5 pm). Starlite Room (10030-102 St.).

Death metal has always reveled in ominous tales of the defiled, the wretched, and the fallen usurping the Earth for their own demonic purposes. But no one would guess that when the Great Deceiver revealed himself to a member of Whitechapel, the shape-shifting Father of Lies would take the form of a diligent bouncer—albeit an evil, evil bouncer.

"Two days before we got home, our guitarist tried to get into a strip club that was 21 and up, and he's only 20. He tried a fake ID and it didn't work," explains Alex Wade, one of Whitechapel's three guitarists (and presumably one who'd have no problem obtaining cigarettes legally). "They called the cops because he was underage. He ran out the door and just kept running down the parking lot. He never got caught."

Fresh off such *McLovin*-like conflicts, the deathcore band from Knoxville, Tenn., has been relaxing at home for the past two weeks. It's a welcome reprieve from the heavy touring schedule Whitechapel has been enduring, having just concluded the U.S. portion of the Summer Slaughter Tour. But there's no rest for the wicked, or for the flagrantly underage, and Wade mentions that the sextet is embarking that very night on the tour's Canadian leg.

"The writing process is stressful," he says in his mild Southern drawl, "but we had it under control, and the recording process was smooth. Touring is definitely the hardest part. Everyone tends to get on edge when you're gone for a long time. The last week of tour is generally called Don't Talk to Anybody Week because everybody's in bad moods and just

wants to go home. There's been a few quarrels on the road, but we've kept our cool. Nobody's freaked out and quit yet."

The writing Wade alludes to was for their recently released sophomore album *This Is Exile*. "It's a concept album," he says, "which tells the story of this dark overlord who is out to eradicate the human race." The lyrics—conjured up by Whitechapel's vocalist Phil Bozeman and screamed like his larynx was being fed through a meatgrinder—are easily misunderstood, Wade says.

"Phil's lyrical content isn't a personal thing. It's not something a fan could really relate to. He tries to more or less write stories. It's kind of funny; we love the support from our fans, but there's people that get lyrics tattooed on them and I think they completely misinterpret them because it's a line that might sound like it could be applied to something. But the way Phil wrote it, it's completely different. They completely misunderstood it and they think it's something that a fan is supposed to take personally when it's just something out of the story." He quickly adds, "But I guess that's okay."

Regardless of accuracy, having people tattoo themselves with your fantasies is pretty damn metal. Aside from the occasional strip club incident, the band tenaciously maintains their hardcore persona. But beneath the lobe-stretching and the post-apocalyptic nightmares, does Whitechapel ever let their guard down and embrace their cuddlier side?

"Oh yeah, of course," Wade replies. "When we're on tour, most of the time the music that's playing in the van is softer. It might be metal, but more ambient metal like Isis or Jesu. We even enjoy more indie- and folk-type country music. You can't listen to metal and play metal and be metal all the time; you'll get burned out on it. You can't be 300 miles an hour all the time."



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# Look Out, Blues: It's Michael Rault



WILDLIFE FISH GRIWKOWSKY

IT'S BEEN A WEEK OF FRINGE FLOPS AND FREAKSHOWS, BUT IT WAS A YOUNG BLUES PRODIGY WHO REALLY STOLE THE SHOW

Good morning, sweat-oiled robots! And what's that sound? Why, it's the Fringe, the only place where you can hear a barbershop quartet upturning upsetting pop hits for moms while, next up, supposedly punk'd classical music rises, then assholes in Stetsons yell about how you should pay them for it—and finally a charmless streetsweep of loud, agonized screaming limps away from the festival grounds. That last part is *me-e-e-e-e!*

Seriously, though, wouldn't it be

Never mind me; I've basically

worth a Council grant to launch of study of why theatre and music cannot find the good in each other in this town? You know what I mean: actor music! Loud in all the wrong places, self-consciously "rock and roll" in a way that doesn't even make the qualifying round with *Guitar Hero: Aerosmith*. And so panderingly nice afterwards. That last bit's always the tipoff, the special glasses that tell you you're watching actors play a band instead of real music. It can't be like this everywhere, can it? The good side of Tim Rice must've been born somewhere (very far from *Joseph and the Amazing Technicolor Dreamcoat*, P.S.).

Sure, Daniel Buxton's still kicking around outside Army & Navy, making the tattooed teens wet—but that's offsite, and he's taken a decade to get this awesome. Seriously, his new album is staggeringly fresh and dirty. But as stated, this longhair's beyond the Perimeter. So what is it with midway tunes, trying so, so hard to get so very mundane?

"In the media over the past week,"

spent the last month with my head inside a pencil sharpener, so normal humans are bound to seem surreal. Guess I'm just not one of those folks who smiles and looks around when "Happy Birthday" pokes holes in your ears a couple tables over. But take heart and enjoy what you will! At least Danny the Clown is still always willing to pose really close

the e-mail begins, "we have seen the vilification of specific artists and the inference that they are spoiled rich prima donnas that access public funds as a form of cultural entitlement."

"Nothing could be further from the truth. Musicians in this country work tirelessly to create sustainable careers for themselves. Trade Routes

Lastly, I've got some shit in an art show called, awkwardly, *Rock City/Dirt City* at Latitude 53 this month, along with Penny Buckner, Blair Brennan, Paul Coutts, Andrea Lefebvre, and Ray Biesinger (creator of the brilliant Edmonton music history chart). The show runs till Sept. 6. Objectively, the art's pretty awesome, but holy shit, did we all ge-

ACTOR MUSIC! LOUD IN ALL THE WRONG PLACES, SELF-CONSCIOUSLY "ROCK AND ROLL" IN A WAY THAT DOESN'T EVEN MAKE THE QUALIFYING ROUND WITH *GUITAR HERO: AEROSMITH*. AND SO PANDERINGLY NICE AFTERWARDS. THAT LAST BIT'S ALWAYS THE TIPOFF.

to your hot daughters. God bless America!

Hey, besides making surplus money with limited-scope, lo-budget awards shows, I finally figured out what the **Western Canadian Music Alliance** is for! Facing Harper's decision to cut the ProMart art-promotion program, they've been lighting fires via e-mail which (you're living it right now) raise awareness of our government's doings.

"In the media over the past week,"

and ProMart are the most successful music-based government programs of their kind. Facilitating access to international markets is not a grant but an investment."

There's the Word: I'll let you research the rest yourself and let's meet in a week and talk about it some more. Consider especially the idea of culture as commodity and if so, how should listener accessibility affect funding? Does that accountability influence art unduly?

our asses kicked by **Michael Rault**, whom the gallery surprise-booked. Living proof that the blues has to sound nothing like predictable, corpse-raped Stevie Ray Vaughan. Rault is so close to the beating heart you can smell the phosphorus.

I threw his version of the Police's "The Bed's Too Big Without You" up on Facebook, though any YouTube search will deliver you the candy. Fuck, that guy's good.

## SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Wonder What He's Pointing At... | The gayer-than-a-sunset red gingham boys dance a merry jig as Michael Rault pulverizes Latitude 53's Rock City/Dirt City art show last weekend. Tambourine taped to his left foot. The show runs until Sept. 6. PHOTO BY FISH GRIWKOWSKY

### CRUE FEST

REXALL PLACE • AUG. 13

Mötley Crüe drummer Tommy Lee swaggered to the front of the stage and took a pull from a 26 of Jägermeister before passing the bottle to the audience with the words, "What kind of party would this be if we didn't bring gifts?"

I worried for the fans who took a swig—if Mötley Crüe are the Saints of Los Angeles, then Tommy is the patron saint of hepatitis C. Ah, but how could a true Crüe fan possibly say no to the walking sex god?

The crowd loved it, though, and screamed their heads off, a nice switch

from their lacklustre demeanour as they waited to get into the show. There was no shouting or cheering: just a bunch of dressed-up metalheads standing in silence like cattle in a grain line.

The crowd's energy remained low (and the seats half-empty) as Sixx A.M. performed a string of '80s rock ballads to a mostly indifferent crowd. Fortunately, Papa Roach got the momentum going and left Buckcherry with a pumped-up, sweaty mob to work with. Sure enough, Josh Todd whipped the rapidly filling arena into a lustful frenzy with his Bowie-esque mannerisms, stroking off the mic between his legs as the audience

screamed along to "Crazy Bitch."

Finally, the fest's eponymous headliners stormed the stage. Despite my nagging fear that Mick Mars might drop dead at any moment, the Crüe's set was the kind of rock performance one would hope to see from the 30-year veterans.

There were two drawbacks. The first was a technical difficulty that caused Vince Neil's mic to cut out several times. The second was the decision by the event organizers to fill the floor with folding chairs. Honestly, there's no excuse for not having a moshpit at a Mötley Crüe concert. That's just sacrilegious.

ANDREW PAUL

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## CD REVIEWS



## WENDY MCNEILL

*A Dreamer's Guide to Hardcore Living*  
(Six Shooter)

★★★★★

Generally I'm not one for femme-y folkie sounds—the wispy, wail-y indie thing never really grew on me. But I do have an inexplicable fondness for the accordion—don't ask—and "Stop," the opening track on Wendy McNeill's *A Dreamer's Guide to Hardcore Living*, stole my heart with its oom-pah-pah accordion line and dark, velvety vocals. Some might call it folk noir—pish! It's far more brooding than that—imagine a female-fronted Gogol Bordello crawling through molasses and holding hands with Stephin Merritt. This new album from our most adorable former Darling of Folk (now expatriated to Sweden, sniff) is a 12-tracker full of gypsy-tinged cabaret ballads. Shrieks and stomps and handclaps fill out the noise amidst the toy piano, celesta, and other quirky sounds (including something the sleeve calls "creative tape deck kicking"). An irresistible acoustic hook starts out "Crossing Hearts/Cutting Threads," quickly morphs into a static- and tech-drenched wall of background coos and pings, before stopping dead in its tracks—the ensuing silence then gives way to the gorgeous, sad, simple "Faith and the Long Haired Man." (You know, I think I've met him before, too.) It's an album for those melancholy days when you realize summer's fading fast and the nights are getting longer. And darker.

FAWNDA MITHRUSH

## STEREOLAB

*Chemical Chords*  
(4AD)



★★★★★

Hooray! A new Stereolab CD! That means I get to pull my Stereolab Listening Chair out of the closet! It's a large, egg-shaped device that stands on a square of white shag carpet in one corner of my apartment. (The CD slides into a retrofitted slot on the side, right next to the drink holder and the button that makes the chair rotate.) The exterior is spotless white molded plastic and the seat is upholstered with mauve vinyl, which does get a little sticky against my thighs in the August heat. But you simply have to climb inside and rest your head on the cushion between the built-in Koss Pro 4A headphones if you want to hear the vibraphone on "Silver Sands" or the vintage synths on "The Ecstatic Static" really pop. The chair takes up a lot of storage space, and my girlfriend keeps nagging me to get rid of it. But back in 1994, I had made her a deal: I'd sell the chair as soon as Stereolab made a record that didn't sound like all their others. *Chemical Chords* is their 11th album, and the chair is still mine.

PAUL MATWYCHUK

ANDREW PAUL

## XAVIER RUDD

*Dark Shades of Blue*  
(Salt/Universal)



★★★★★

*Dark Shades of Blue* has a comfortable feel to it. Perhaps it's because the disc was recorded in the 30-year-old artist's home country—the great Down Under Land. With long winding psychedelic instruments featuring Rudd's ever-present didgeridoo, it's easy to see the influence the Outback had on this musician as he lay with his dog in Byron Bay on Australia's east coast while cutting the record. Though the general overtones of his newest album are in fact quite dark, there are a few gems that show Rudd's diversity. "Guku" opens with a weird tribal flamenco sound that leaves one expecting the pan flute to kick in at any moment, but the droning electric guitar substitutes nicely. The songs are long—the shortest at three and a half minutes, the longest extending to eight minutes. Rudd's ruddy vocals are strikingly similar to Eddie Vedder's low, gritty mumbling. Consequently, the disc sounds something like an experimental Pearl Jam album: heavy with a lot to digest.

PROSPER PRODANIUK

## SEBASTIEN TELLIER

*Sexuality*  
(Record Makers)



★★★★★

Sebastien Tellier works at the vanguard of French electronics along with Ed Banger Crew, Daft Punk, and Air, but his heart lives in the *chanson* past of Serge Gainsbourg and Felix LeClerc. *Sexuality*, an 11-part (!) ode to lovemaking, finds Tellier's lyrics warmly penetrated by the deeply satisfying sounds of Guy Manuel de Homem-Christo of Daft Punk. It's a successful hookup, resulting in a much more focused album than Tellier's much-lauded but unlistenable *Politics*. And they're not just doing it the same way over and over again. There are symphonic works (the wonderful "Marty") with porn music guitar and slap (and tickle) bass ("Une Heure") sharing the bed with synth-pop ("Fingers of Steel"). Like a Daft Punk album with the tempo slowed down and a whole lot of whispered lyrics added in. *Sexuality* gently hits your ears like a French version of Junior Boys—and unless I miss my guess, that description alone ought to get most fans of electronic music panting with desire.

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## COMING

AUG 17 — GERRY AND THE PACEMAKERS Century Casino  
 AUG 21 — JAY LENO River Cree Casino  
 AUG 22 — OCTOPUS PROJECT Velvet Underground  
 AUG 24 — 3 DOORS DOWN, HINDER, STANCO Rexall Place  
 AUG 29 — AIRBOURNE Edmonton Event Centre  
 AUG 29 — LAGWAGON Orpheus Lounge  
 AUG 29 — DASS, RYAN ADAMS Rexall Place  
 AUG 31 — BACKSTREET BOYS Rexall Place  
 SEP 2 — LEE SCRATCH PERRY Urban Lounge  
 SEP 3 — ANTIFLAG CREEPSHOW Starlite Room  
 SEP 3 — LEE SCRATCH PERRY Urban Lounge  
 SEP 4 — FINTROLL Starlite Room  
 SEP 5 — ALL AMERICAN REJECTS, FABER DRIVE, SIMPLE PLAN Rexall Place  
 SEP 5 — SIMPLE PLAN Rexall Place  
 SEP 8 — Q.O.A., RANCID, WEDNESDAY NIGHT HEROES Shaw Conference Centre  
 SEP 9 — BLOK PARTY, FOALS Edmonton Event Centre  
 SEP 9 — SANTANA Rexall Place  
 SEP 10 — TV ON THE RADIO Starlite Room  
 SEP 12 — AGAINST ME!, JAPANTHER, ST. ALVIA CARTEL Edmonton Event Centre  
 SEP 13 — ELTON JOHN Rexall Place  
 SEP 14 — DAVE STEWART Winspear Centre  
 SEP 16 — LEEDS DIAMOND Rexall Place  
 SEP 21 — BONNIE TYLER Festival Place  
 SEP 27 — ALICE COOPER Jubilee Auditorium  
 SEP 27 — KELLY CLARKSON, DEBBY MCINTYRE Rexall Place  
 OCT 2 — SHERYL CROW, JIM Cuddy Rexall Place  
 OCT 1 — OPEETH Edmonton Event Centre  
 OCT 4 — DAVID KNOPFLER Festival Place  
 OCT 4 — GARNET ROGERS Queen Alexandra Hall  
 OCT 4 — JOE SATRIANI Edmonton Event Centre  
 OCT 8 — AMON AMARTH Starlite Room  
 OCT 9 — IRON & WINE Myer Horowitz  
 OCT 15 — GOGLI GORDELLO Edmonton Event Centre  
 OCT 16 — FEIST Rexall Place  
 OCT 20 — ENGBERT HUMPERDINCK Winspear Centre  
 OCT 24-25 — CELINE DION Rexall Place  
 NOV 5 — IAN TYSK Winspear Centre  
 NOV 17 — NEW KIDS ON THE BLOCK Rexall Place  
 NOV 21 — JAMES BLUNT Rexall Place  
 NOV 21 — KENNY ROGERS Rexall Place  
 NOV 23 — ERIC BIBB Winspear Centre  
 NOV 27 — THE BARRA MACIELS Myer Horowitz  
 DEC 10 — SARAH BRIGHTMAN Rexall Place

## LIVE MUSIC

## ALTERNATIVE

CHUCK BROWN SHERLOCK HOLMES PUB CAPILANO Live music. No cover.  
 STEWART MACDOUGALL DUKE'S PATIO, 7:30 p.m. No cover.

## BLUES &amp; BLUR NOTES

DI HARRY JAMES THE DOCKS Every Thu.  
 HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE Drum & bass with DJ Dreadnought, PhatCat, MC Elite, and guests. Every Thu.

I LOVE BOS NEW CITY LIKwid LOUNGE with Dexter Nebula & Anarchy Adam. Every Thu.

JUNIOR BROWN RED STAR Every Thu.

MIA FELLOW BUDDY'S with DJ WestCoastBabyDaddy. Every Thu.

PUB NIGHT THURSDAYS THE BANK Every Thu.

SALSA STYLE THURSDAYS THE BANK ULTRA LOUNGE Every Thu.

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SUMMER SLAUGHTER 2008 THE STARLITE ROOM, 5 p.m. w/ Necrophagis, Dying Fetus, Whitechapel & guests. Tickets available through www.ticketmaster.ca.

TONIGHTH THOMAS BAND XWRECKS, 8 p.m. No cover. For info call 780-466-8069.

## BLUES &amp; BLUR NOTES

ALLAN-LEE & THE BLUES BUSTERS XWRECKS, 8 p.m. No cover.

SATURDAY AFTERNOON JAM BLUES ON WHYTE Hosted by Angela Mackenzi, every Sat.

## BLUES &amp; BLUR NOTES

PURE: DESIRE THE TEMPLE VELVET UNDERGROUND A two-room party for the gay community w/ DJ Dan James from Vancouver and Alex Brown from Toronto. \$10 at the door.

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MICKEY DOLENZ CENTURY CASINO, 7 p.m. Tickets available at www.ticketmaster.ca.

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JUNCY DUDE LOUNGE Every Fri.

THE MOO CLUB HALO Soul, R&B, indie, Brit pop, new wave, reggae & classic punk, DJs Blue Jay & Travy

D, Every Fri.

NEON NIGHTS THE BANK Every Fri.

RED FRIDAYS THE DOCS Military appreciation night. Every Fri.

ROCK THE GLOBE WEEKENDS GLOBE TAP Bar & Grill. Every Fri.

SEXY FRIDAY 180 DEGREES Reggae and Top 40 with Generation INEXX & DJ G-Unit. Every Fri.

THE DOCKS THE DOCKS Every Fri.



MOVIE REVIEW • HEARTWARMER • BY TOM MURRAY (1449 words)

## Million Dollar Cabbie

**A SAINTLY AUTORICKSHAW DRIVER INHERITS A FORTUNE (BUT DOESN'T REALIZE IT) IN THE LOVABLY COUNTRY INDIAN FABLE *AMAL***

## AMAL

Directed by Richie Mehta. Starring Rupinder Nagra.

Naseeruddin Shah, Seema Biswas. Koel Purie. Opens Fri.

Aug 22.

★★★☆☆

In young writer/director Richie Mehta's feature-length remake of his own 2004 short film of the same name, an autorickshaw driver named Amal (Rupinder Nagra) is suddenly tabbed by a one of his customers, G.K. Jayaram (Naseeruddin Shah, from *Monsoon Wedding*), to become heir to his considerable fortune.

Jayaram has been wandering the streets of Delhi in tattered clothing, looking for the one honest man to restore his faith in mankind, and Amal—who actually charges the meter rate—fits the bill.

Of course, Jayaram performs this act of generosity completely without Amal's knowledge. Instead, the ne'er-saintly driver goes about his daily errands oblivious to the ruckus he's raised in Jayaram's family after the old man dies and they discover he's changed his will at the last moment. The relatives are enraged—and in the tradition of all greedy and spoiled movie relatives, they're willing to do whatever it takes to keep their money in the family and protect their cushy lives.

Their machinations are quite hilarious, and so are the family dynamics. While the company lawyer starts on the seemingly hopeless task of tracking down one autorickshaw driver among thousands, Amal car-

ries on with his job, completely ignorant of his new wealth. He also continues to show his good qualities by helping a beautiful customer in his rickshaw retrieve her stolen bag—even kindheartedly helping out the young thief who stole it after she's hit by a car.

Sounds just maybe a little too fairytale-like for a film that takes as much inspiration from Vittorio de Sica as it does from O. Henry? Well, at least it's consistent. Just as Amal is impossibly virtuous, Jayaram's family—including the weasely Harish (Siddhant Beh) and the grasping Vivek (Vik Sahay)—are hopelessly scheming. The lawyer is faithful in his duties, his partner a snake in the grass hoping to ally with the family for a cut of the loot. In fact, everyone in *Amal*—including the chaste love interest played by Koel Purie—is a caricature of one sort or another.

In any other film, all this might be too much, but Mehta—making a promising directorial debut—walks the line between sentimentality and sweetness quite nicely. The cinematography captures the bustle of the city quite well, and the acting is pitched somewhere between endearing amateurishness and inspired professionalism—it's hard to tell which. It's not a perfect film by any stretch—rest your eyeballs before going to the theatre, because you'll be rolling them constantly once the movie gets started—but it would take a cold heart to completely resist the thread of kindness running through the film.

It's no great work of art, but if you're looking for a way to purge some of the cynicism from your system, *Amal* should do the trick quite nicely.

The Anti-Travis Bickle | Rupinder Nagra plays a virtuous rickshaw driver in *Amal*. PHOTO SUPPLIED

Steal This Book! | Or in this case, Rent This DVD Without Paying The Late Fees! An animated Abbie Hoffman makes his voice heard in Chicago ID. PHOTO SUPPLIED

### DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

## COURTROOM!

## Chicago ID

CAST | The voices of Nick Nolte, Mark Ruffalo, Roy Scheider, Jeffrey Wright, Amy Ryan

This account of the 1969 trial of Abbie Hoffman, Bobby Seale, Jerry Rubin, et al. following the 1968 Democratic Convention is a unique beast: director Brett Morgen uses archive footage, contemporary music, and *Waking Life*-style animation to bring the whole episode to life. Not that the atmosphere in the courtroom was ever dull—at one point, Judge Julius Hoffman literally had Seale bound and gagged. Not the most nuanced film ever made, but a lively intro to the topic, especially for teenage viewers.

## KICKING!

## Don't

CAST | Chiwetel Ejiofor, Emily Mortimer, Tim Allen, Ricky Jay, Rodrigo Santoro

When you hear the words "martial-arts drama," the first name that comes to mind is probably not David Mamet—and yet this film by the veteran playwright and screenwriter, famed for his profanity-laced tales of con men, macho real estate agents, and low-life criminals, remains one of the more fascinating films of 2008. Chiwetel Ejiofor has never been better as a mixed martial-arts instructor attempting to live a life of honour in the shadow of corrupt, commercialized Los Angeles.

## COPROPHAGY!

## Solo, Or The 120 Days Of Sodom

DIRECTOR | Pier Paolo Pasolini

It is only with great trepidation that The Dictator recommends Pier Paolo Pasolini's 1975 adaptation of the book by the Marquis de Sade, which ranks right up there with Takashi Miike's *Audition*, Tinto Brass' *Caligula*, Gaspar Noé's *Irreversible*, and that YouTube "2 Girls 1 Cup" clip in the upper echelon of the most hard-to-stomach films ever made. If you really want to test your cinematic limits, the widely banned film (full of graphic rape, torture, and assorted depravities too disgusting to describe here) is now available on a deluxe Criterion double-disc.

MOVIE REVIEW • INSPIRATIONAL • BY SCOTT LINGLEY | 632 words

# Ice Cube + Fred Durst = Heartwarming?

Amerikkka's Most Cuddly? | Ice Cube helps Keke Palmer improve her throwing arm in *The Longshots*. PHOTO SUPPLIED

## TWO OF POP MUSIC'S BIGGEST REPROBATES TURN INTO BIG OL' SOFTIES WITH THE LONGSHOTS

### THE LONGSHOTS

Directed by Fred Durst. Starring Ice Cube, Keke Palmer, Jill Marie Jones, Dash Mihok. Opens Fri., Aug. 22

★★★☆☆

I probably won't be the first one to point this out, but it's a symptom of America's beautiful, annoying schizophrenia that two controversial music stars—Ice "The Nigga You Love to Hate" Cube and Fred "I Did It All for the Nookie" Durst of Limp Bizkit fame—should join forces to create inspirational family-friendly filmed entertainment like *The Longshots*.

Not that you could turn the true-life story of Jasmine Plummer, an 11-year-old from Illinois who in 2003 became the first female to play in the Pop Warner Super Bowl, into anything but an inspirational family film. In fact, the premise practically determines the entire story arc, though I will go so far as to guess much of what happens in *The Longshots* came from screenwriter Nick Santora's memory of sports-film clichés rather than real life.

Young Keke Palmer stars as Jasmine and Cube plays her Uncle Curtis, a former high school football star who's just as washed-out and hopeless as the post-factory town of Minden, Ill., where they both live. Unemployed Curtis finds himself stuck watching his shy, bookish niece after school and wins her over by getting her to toss around the ol' pigskin with him. He notices

her natural talent and takes her to the local junior pee-wee football coach, who's facing another losing season.

Naturally, Jasmine must overcome the resistance of the boys on the team and the nasty looks from snooty cheerleaders, and naturally, Curtis develops a little self-respect himself, stops drinking his lunch from a paper bag, and even catches the eye of Jasmine's pretty home room teacher (Jill Marie Jones). Jasmine's determination even spreads to the townsfolk, who start to experience some pride in their rundown environs. They may not have money,

grass. Minden doesn't come off as another source of adversity Jasmine has to overcome, but as the state of things for lots of middle-class Americans whose hopes left town with their factory jobs. *The Longshots* may not stick too close to the facts of Jasmine Plummer's story, but at least it doesn't play excessively cute with her circumstances.

Ultimately some of the emotional beats feel like a fingers sliding into a well-worn glove, not that the obstacles to Jasmine's and Curtis' dreams seem like very serious impediments—they don't take long to surmount, in any case. That won't necessarily keep

**THE TOWN OF MINDEN DOESN'T COME OFF AS ANOTHER SOURCE OF ADVERSITY FOR JASMINE TO OVERCOME, BUT AS THE STATE OF THINGS FOR LOTS OF MIDDLE-CLASS AMERICANS WHOSE HOPES LEFT TOWN WITH THEIR FACTORY JOBS.**

but as Curtis notes in one of many lines of dialogue you never expected to come out of Ice Cube's mouth. "As long as we go heart, we got every thing we need."

There's no shortage of cheese in *The Longshots*, not least in the syrupy wall-to-wall score, but those two lovable reprobates Cube and Durst help keep things real. Whatever you might think of his taste in roles, Ice Cube brings an effortless presence to the screen and makes Curtis into the requisite likeable, good-hearted burnout who just needs someone to believe in him.

Durst musters a low-key, believably gritty backdrop in the economically devastated town, which looks all the less inviting with its autumnal palette of overcast skies and dead

you from getting drawn into it all the same—all the working parts of an inspiring (based on a) true story are in place and functioning properly.

Perhaps the greatest compliment I can pay *The Longshots* is that even though it's tame enough for the Disney Channel—nudshots notwithstanding—you never feel like you're watching something aimed at the slowest learners in class, and that's bound to be a relief to parents looking for something to take their preteens to. Cherish these special moments with the tykes, for one day, a few short years from now, they may be standing in front of the stage at a big hip hop show chanting, "Fuck you, Ice Cube!" with the rest of the throng. They grow up so fast.

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# COOGAN BREAKDOWN

on the verge of a

# NERVOUS BREAKDOWN

**WILL STEVE COOGAN'S PERFORMANCE AS A DESPERATE DRAMA TEACHER IN *HAMLET 2* MAKE HIM A NORTH AMERICAN COMEDY STAR?**

To watch the filmography of British comedian Steve Coogan is to bear mortified witness to life at the lowest rungs of the show business totem pole... to experience an endless succession of snubs, failures, and personal humiliation... to spend hours in the company of some of the most clueless, hapless, and just plain self-absorbed characters ever to have stepped in front of a camera—or, for that matter, behind it.

Many of them are even named Steve Coogan: in 2005's *Tristram Shandy: A Cock and Bull Story*, Coogan plays himself as an insecure actor convinced that his co-star Rob Brydon is upstaging him in every scene; and in his segment of Jim Jarmusch's 2003 anthology film *Coffee and Cigarettes*, he meets fellow British expatriate Alfred Molina at a Los Angeles café, his air of barely disguised boredom speedily replaced by calculating, careerist eagerness the moment Molina mentions he's friends with hot, hip director Spike Jonze.

It's doubtful whether Coogan's most famous character—talk show host Alan Partridge—would even

know who Spike Jonze is. (We're talking about a man, after all, who once accidentally shot a guest dead on live television. On another episode, he punched a wheelchair-bound man in the face.) Fatuous, selfish, and mesmerizingly unpleasant to his guests and his staff, Partridge is perhaps the kind of character who could only be a cult figure in Britain—and indeed, Coogan played him to great success on two radio series, three TV series, and various specials and one-offs, most of them unknown in North America except to devotees of British comedy.

Around these parts, we know Coogan better for his performance as legendary TV presenter, record executive, and proud Mancunian Tony Wilson in 2002's *24 Hour Party People*. Wilson would count as Coogan's only successful "creative"

more popular.

Coogan turns up in two big comedies currently in theatres, and he plays incompetent directors in both of them. In *Tropic Thunder*, he's the in-over-his-head auteur of the "biggest war move ever"—a production so disastrous that just five days into production, it's already a month behind schedule. And in *Hamlet 2*, which opens this Wednesday, he has a much more substantial role as Dana Marschz, a dim-witted failed actor and failing drama teacher in Tucson, Ariz., whose stage adaptations of Hollywood hits like *Erin Brockovich* get routinely panned by the school's prepubescent drama critic. The principal has had enough: come next semester, Dana's position will be eliminated from the school.

But desperation can sometimes fuel the greatest feats of creativity: in-

the show's showstopping number, "Rock Me Sexy Jesus."

Coogan talked to *SEE Magazine* earlier this month about the difference between "pathetic" and "foolish idiot," crying on camera, and whether Jesus has sex appeal. Here's our conversation.

**SEE Magazine:** In *Hamlet 2*, you're once again playing a character who embodies the more foolish, undignified aspects of being in show business. Are you deliberately seeking out these kinds of roles, or are they finding you?

**Steve Coogan:** I've not consciously done that, but it's nice to gravitate towards things that you know about, and things that are familiar. And this is certainly territory I'm familiar with. I'm not sure why I do it, though—I'm sure there are probably

too, but I think he's vulnerable and innocent too, and I think the reason the film works as well as it does—and I think it does work—is that there's an emotional truth to the character that makes people care about what happens to him. I don't normally play characters who are that naïve or that innocent or who try to do the right thing. I usually play people who are much more unpleasant, so playing vulnerability was something quite new to me.

**SEE:** I was wondering whether this is the kind of character that actors would find it hard to look down on. Do all actors know on some level that if they hadn't gotten a couple of key breaks, that could be them doing the cheesy late-night infomercial?

**SC:** I'm sure any actor who's smart will realize that luck and timing and things beyond their control have an awful lot to do with their success—that it's only partly due to their talent.

**SEE:** Which begs the question: how talented do you think Dana is? He's a bit of a laughingstock, and yet *Hamlet 2* does come together into something the audience enjoys.

**SC:** The director, Andrew Fleming, and I talked a lot about this: if he's an idiot, how can he produce such a successful play? I don't think he's without talent—he's just a hapless person who lacks a certain amount

**"IS JESUS SEXY? IF YOU ASKED MICHELANGELO OR CARAVAGGIO, THEY'D SAY HE IS. *GODSPELL* AND *JESUS CHRIST SUPERSTAR* SEEMED TO TAKE THE ATTITUDE THAT HE IS. SO I'D SAY, ALL IN ALL, WITHOUT BEING TOO CONTROVERSIAL, IN A CERTAIN WAY, PROBABLY YES."**

character—this is the man who discovered Joy Division and The Happy Mondays and ran the thriving Hacienda nightclub—if it weren't for the fact that Wilson was such a terrible businessman that his record label and nightclub were losing money even when they couldn't have been

spurred by a roomful of skeptical new students (and an accidental dose of LSD), Dana feverishly hammers out a new play for his class to perform: a musical sequel to Shakespeare's *Hamlet* featuring graphic sex, a time machine, and Dana himself playing a singing and dancing Christ during

deep-seated psychological reasons for it.

**SEE:** Would you say that this character is the most pathetic character you've ever played?

**SC:** I do think he is pathetic—but in the pure sense of the word, in that he evokes pathos. He is a bit of an idiot

# Far From Elsinore

Mr. Coogan's Opus | Steve Coogan strikes a victorious pose as actor-turned-teacher Dana Marsch in *Hamlet 2*. PHOTO: SUPPLIED

## HEY, DOESN'T EVERYONE DIE AT THE END OF HAMLET? THE COMEDY HAMLET 2 FINDS A WAY AROUND THAT

### HAMLET 2

Directed by Andrew Fleming. Starring Steve Coogan, Catherine Keener, Amy Poehler, Elisabeth Shue. Opens Wed. Aug. 27.

★★★ 125 mins

Those who can, do. Those who can't, teach. Those who can't teach, teach gym. And at the high school where drama teacher Dana Marsch is employed, those who teach gym are constantly shooing him off the basketball court where he's trying to hold rehearsal.

As the new comedy *Hamlet 2* opens, the melancholy Dana has sunk about as low on the showbiz ladder as it's possible to go, a failed actor whose principal credits include a guest shot on *Xena: Warrior Princess* and a bit as the "There's got to be an easier way" guy in a late-night juicer infomercial; he's now reduced to a starvation-wage teaching gig in Tucson, Ariz.

And even that humiliating job is on the verge of disappearing, thanks to budget cutbacks (and a long string of bad reviews in the school paper). But when a scheduling fluke delivers him the biggest drama class he's ever had in his life, Dana decides to go out with a bang and stage as his final show something called *Hamlet 2*, a delirious musical sequel to Shakespeare's play in which Hamlet uses a time machine to change history and prevent all those deaths in Act V. *Jesus* fits into the plan somehow too.

*Hamlet 2* was co-written by Pam Brady, who worked on the scripts for *South Park: Bigger, Longer, and Uncut* and *Team America: World Police*, and like those films, it's a celebration of the cleansing, liberating power of political incorrectness. Dana's play, which is full of onstage sex and a big production number called "Rock Me, Sexy Jesus," becomes a cause célèbre when the school tries to shut it down. The ACLU even wades into the action—Amy Poehler has some very funny moments playing a tough-as-nails civil-rights attorney with the absurd name Cricket Feldstein. By the time opening night rolls around, *Hamlet 2* has become the most talked-about play in America.

The film's final half-hour or so, in which Dana and his students perform

*Hamlet 2* to an incredulous (but surprisingly receptive) audience, is a lot of fun—you totally buy it when the sock-hop singalong "Rock Me, Sexy Jesus" wins the crowd over.

But the first two-thirds of the film are much more uninteresting. It sounds counterintuitive to criticize a comedy for encouraging the audience to laugh too much at its main character but as Steve Coogan plays him, Dana is so clueless, so pathetic, so oblique in his decade-out-of-date wardrobe, that it's not much fun to watch him experience each new humiliation. The poor guy's wife, Brie, is even played by Catherine Keener in full ball-breaker mode. It's no wonder that Dana needs to go to a fertility clinic—if I were married to Brie, I think my sperm would be demoralized too. (The Marsches' trip to the fertility clinic does include the film's biggest WTF? touch, though: the nurse turns out to be Elisabeth Shue. She's not just played by Elisabeth Shue; she is Elisabeth Shue—she tells Dana she got sick of Hollywood, dropped out of the business, and got her nursing degree.)

Shue's extended cameo is typical of *Hamlet 2*'s well-tried-anything spirit—this is a very uneven comedy, but at least it's unpredictable. There's a strange role for David Arquette, as the Marsches' boarder (whom Brie has apparently forbidden from speaking), and a slapstick running gag involving a female student who keeps getting hit on the head. (She performs the same comic function in *Hamlet 2* as the lapdogs did in *A Fish Called Wanda*—as an innocent target of unceasing physical abuse.) But I wished director Andrew Fleming, who also made the classic Watergate spoof *Dick*, had spent less time on Dana's bumbling and a little more time showing us his students gradually getting caught up in making *Hamlet 2* a reality.

Still, for all its flaws, *Hamlet 2* has some of the summer's biggest laughs. ("If my Dad finds out what I've been up to," Dana-as-Jesus exclaims at one point, "he's gonna crucify me!") Then again, maybe I'm cutting it some extra slack simply because it contains one of the most positive depictions of a critic I've ever seen in a movie: Coogan regards the theatre reviewer at the school paper as his personal nemesis, but every time he talks to him, the kid gives him excellent dramaturgical advice.

He's Alan Partridge | And Steve Coogan is also earnest high-school drama teacher Dana Marsch in *Hamlet 2*. PHOTO: COURTESY OF ALLIANCE FILMS

of self-awareness. That doesn't mean he hasn't got something to say. And if there's enough authenticity and originality and passion in what you do, that can still carry you through. I always compare it to a rock song by a band who are not maybe great musicians, but has such verve and energy that they charm you anyway.

**SEE:** Is there an equivalent to this sort of figure in Britain—the painfully earnest drama teacher?

**SC:** There may be, although I'd say there's a streak of cynicism that goes through British culture that makes it less likely. They exist, but they're probably not as earnest and open and unselfish as Dana.

**SEE:** I believe this is the first movie you've done where you've worked mainly with young actors. Was that a novelty for you?

**SC:** It was great. It was really good. It taught me a lesson, actually. Skylar Astin [who plays Rand, the teacher's pet], who's 20, came up to me a couple of times to give me pointers and advice. At first, I thought, "Why is this kid giving me suggestions? I've been around the block a few times, you know." But I was shocked to realize that what he was telling me was incredibly good advice that I'd wind up using—small, technical things that were such funny ideas. After that, I encouraged the younger actors, if they had any ideas, to chock

them my way.

**SEE:** Do you have any favourite moments in your performance—any small touches or line readings that you're particularly proud of?

**SC:** I do quite like it when I do things that are funny and sad at the same time. I like it, for instance, when I do that speech about growing up as a little farmer's boy. I genuinely feel those moments, and those are real tears. I'm really feeling that emotion, but at the same time, I know that it's funny. I also like the scene where I'm writing and crying at the same time, because the creative process is so demanding. That makes me laugh—I'm so overwhelmed by the beauty of my own words that I can't stop crying.

**SEE:** *Hamlet 2* was one of the big successes at Sundance—Focus Features almost paid as much for it as Fox Searchlight paid for *Little Miss Sunshine* in 2006. What was your Sundance experience like?

**SC:** Well, you see a lot of Hollywood people walking around in earmuffs and mittens and big, fat coats. It's just a change of scenery, I think. As for our film, I think there's a freshness and a positivity to *Hamlet 2*—it's not self-conscious in the way that a lot of Sundance movies can be. There's often a feeling that independent films can't be too funny, and this one is very funny, so perhaps it stood out that way.

**SEE:** Wow. That's a much more thoughtful answer than that question deserved.

**SC:** You're very welcome.

# R-E-F-L-E-C-T, Find Out What It Means To Me

**KIEFER SUTHERLAND NEEDS TO TAKE A LONG, HARD LOOK AT HIMSELF BEFORE DOING ANOTHER MOVIE LIKE MIRRORS**

## MIRRORS

Directed by Alexandre Aja. Starring Kiefer Sutherland, Paula Patton, Amy Smart. Now playing.

★★★☆☆

Man has long been terrified of his own reflection, especially Kiefer Sutherland. Until now, no one has dared explore this primordial fear on film—not in the U.S. anyway. But now arriving in our midst is *Mirrors*, Alexandre Aja and Grégory Levesque's remake of the 2003 Korean film *Geoul sokeuru* (*Into the Mirror*), starring the aforementioned scion of a prominent Canadian acting/healthcare-inventing family.

Writer/director Aja and writer/art director Levesque are the team behind such gorefests as *Haute Tension* and the recent rehash of *The Hills Have Eyes*. The former film at least gave the sleazy cinephile reason to hope that they might take up the reins of icons of European horror like Dario Argento or Lucio Fulci, but the boys up and moved their operation west and starting churning out remakes (like the forthcoming

*Piranha 3-D*).

If *Mirrors* makes any money during its opening weekend, the person who deserves the most credit isn't Aja or Levesque, but whoever edited the TV spots. A glimpse of Amy Smart lying in the tub prying her own head open, a hint of gobbledegook about murderous spirits living in mirrors and not the merest whiff of a "plot"—I expected the film to consist of nothing but one skin-crawling shock after another. Alas, the faint-hearted need not worry.

Sutherland plays one of the movie's world's seemingly inexhaustible supply of down-at-heel ex-cops who's trying to rally back from a stroke of bad luck that turned him into an alcoholic and almost cost him his hot wife (Paula Patton) and adorable kids (Cameron Boyce and Erica Gluck). He takes a job as a security guard in the remains of a fire-ravaged high-end department store which, the friendly old guy in charge of backstory informs us, used to be a hospital in the '50s. And guess what? There are lots of mirrors in there, tended to a spotless shine by Sutherland's predecessor—you know, the one who disappeared...

The story unfolds from there with all the logic and coherence we've



**Mirror, Mirror On The Wall** | Who's got the gravellist voice of them all? Kiefer Sutherland looks for answers in *Mirrors*. PHOTO SUPPLIED

come to expect from remakes of Asian horror movies.

It's a good thing that Aja and Levesque are good at the visceral shocks, because *Mirrors* follows up an intensely gruesome opening and some preliminary cheap jolts with a story so slackly paced that the crinkles around Kiefer's eyes can pretty much carry it all by themselves. Once he figures out what he has to do to protect his family from whatever threat it is shiny surfaces pres-

ent and starts running around trying to put a stop to their reflective rampage, it doesn't feel like there's much to be tense about anymore, except that you never know when Aja and splattery effects guy Greg Nicotero will subject you to something else really gross on their way to the noisy but anticlimactic climax.

It takes close to two hours for *Mirrors* to get to the bottom of its great and terrible mysteries. It used to be that horror movies knew how

to arrive at their thinly conceived "twist" endings in under 90 minutes, but Aja unwisely provides you with plenty of time to notice that his narrative is becoming sillier and sillier.

But if the TV ads still have your interest in *Mirrors* piqued, try and resist for just a little while longer; you'll surely have to wait no more than a couple of months for it to come out on DVD, with bonus bloody scenes.

## MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES



**Life After Her** | Anna Faris is an unemployed Playboy centrefold in *The House Bunny*. PHOTO SUPPLIED

### OPENING THIS WEEK

## AMAL

Rupinder Nagra and Naseeruddin Shah star in director Richie Mehta's fable about an autorickshaw driver who unwittingly inherits a fortune from an eccentric multi-millionaire. Partially in Hindi, with English subtitles.

## DEATH RACE

Jason Statham, Joan Allen, and Ian McShane, star in *Resident Evil* director Paul W.S. Anderson's

son's remake of the 1975 cult classic *Death Race 2000*, in which a sadistic warden forces an ex-con to participate in a cross-country car race whose participants are encouraged to kill one another on the road to victory.

## HAMLET 2

Steve Coogan, Catherine Keener, and Amy Poehler star in *Dick* director Andrew Fleming's politically incorrect satire about a hapless high school drama teacher who becomes an unlikely free-speech poster boy when he and his students stage a deranged musical sequel to Shakespeare's *Hamlet*.

## THE HOUSE BUNNY

Anna Faris, Colin Hanks, Emma Stone, Kat Dennings, and Beverly D'Angelo star in *Strange Wilderness* director Fred Wolf's comedy about a ditzy unemployed Playboy bunny who becomes the "house mother" for a group of socially awkward sorority girls.

## THE LONGSHOTS

Ice Cube, Keke Palmer, Tasha Smith, and Dash Mihok star in this inspirational sports film about Jasmine Plummer, the 11-year-old girl who became the first female ever to play Pop Warner football. Directed by Fred Durst. (Yes, that Fred Durst.)

## THE ROCKER

Rainn Wilson, Christina Applegate, Jeff Garlin, and Emma Stone star in *The Full Monty*, director Peter Cattaneo's comedy about the former member of an '80s hair-metal band

who gets a second chance at rock glory when he his teenage nephew's band hires him as their new drummer.

## TAKE ME OUT TO THE BALL GAME

Gene Kelly, Frank Sinatra, and Esther Williams star in *Babes in Arms* director Busby Berkeley's 1949 musical about a pair of pro ballplayers (and part-time song-and-dance men) whose chauvinistic attitudes soften when a woman buys their team. *Royal Alberta Museum*: Mon., Aug. 25 (8 p.m.)

## ALSO PLAYING

## AMERICAN TEEN

Nanette Burstein's portrait of five ordinary teens in Warsaw, Indiana straddles the precarious line between documentary film and reality-TV show. Some of the scenes—especially everything involving the artsy outsider Hannah—are undeniably affecting, but as a whole, the film feels uncomfortably manipulative and calculated.

★★★☆☆

## BOTTLE SHOCK

There's a good movie to be made from the story of a famous 1976 wine-tasting in which an California vineyard outperformed their snooty French counterparts, but this less-than-intoxicating comedy ain't it.

★★☆☆☆

## THE DARK KNIGHT

Muddled theme, incoherent action se-

quences, anticlimactic screenplay, ridiculous Batvoic... none of these flaws seem to matter to the fanboys, who've already declared it a masterpiece. And despite its flaws, it's still an impressive piece of work, with a richness of character and incident that most comic-book movies never even attempt.

★★★★★

## MY WINNIEP

Guy Maddin's delirious black-and-white "docu-fantasia" about his snowy hometown—the sleepwalking capital of the world, according to his feverish narration—is his most accessible and emotionally affecting film yet. Enchanting, hilarious, and utterly original.

★★★★★

## PINEAPPLE EXPRESS

The Judd Apatow comedy factory pulls out of its tailspin with this unlikely blend of stoner humour and high-octane action, directed by indie-film giant David Gordon Green. Co-writer Seth Rogen is his usual affably shaggy self, but the real revelation is James Franco, who's spot-on hilarious as Rogen's heavy-lidded pot dealer.

★★★★★

## THE SISTERHOOD OF THE TRAVELING PANTS 2

Weirdly, the pair of magical, curve-conforming voodoo jeans of the title barely figure into the sequel. Instead, we get

more wholesome but dull adventures and *Chicken Soup for the Teenage Soul* morals. No zip here.

★★★☆☆

## STAR WARS: THE CLONE WARS

You know, in retrospect, maybe Jar Jar Binks wasn't so bad.

★★★☆☆

## STEP BROTHERS

Will Ferrell and John C. Reilly may well be the Hope and Crosby of our age—that is, if Hope and Crosby were two pudgy men beating the snot out of each other for 90 minutes straight.

★★★★★

## TROPIC THUNDER

Ben Stiller's first film as a director since *Zoolander* is another cult classic in the making. Robert Downey Jr. is amazing as a Method actor so committed to his craft that he dyes his skin black in order to play an African-American soldier, but Tom Cruise's extended cameo as a jaw-droppingly vulgar studio boss steals the film.

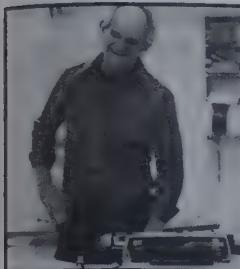
★★★★★

## VICKY CRISTINA BARCELONA

Woody Allen's latest is no *Hannah and Her Sisters* (and Scarlett Johansson is no Mia Farrow), but as a breezy, sexy, pseudo-intellectual bit of travel-brochure fluff, you could do much, much worse.

★★★☆☆

## BEYOND THE BLURBS • ALTERNATIVE CRITICS HAVE THEIR SAY



Moving into Negative Space | Before dying last week at the age of 91, Manny Farber was arguably America's greatest film critic. PHOTO SUPPLIED

**THIS WEEK: REMEMBERING FILM CRITIC MANNY FARBER (1917-2008)**

**Phil Nugent, *Screengrab*** | "A one-of-a-kind eccentric voice whose tastes and opinions left an unexpectedly long shadow across the battlefield of late-20th-century movie criticism and geek argument, Manny Farber has died at the age of 91. Farber gleefully pissed on middlebrow attempts to uplift the movies to the level of self-serious kitsch, saving his highest praise for those directors, ranging from Samuel Fuller and Don Siegel to Chuck Jones and Jean-Luc Godard, who 'seem

to have no ambitions towards gilt culture but are involved in a kind of squandering-beaverish endeavor that isn't anywhere or for anything.' As a critic, he used words the way the best Abstract Expressionists used color and brushstrokes, boiling his opinions into a steady stream of hard little bullets of impressions and laying them out in a field of petrified yet slangy language that could at first appear chaotic and off-the-cuff yet, upon close examination, revealed themselves to be the carefully shaped product of a lifetime's thinking about what mattered in the arts. Because Farber was so funny and his writing so electric, nobody ever needed

much convincing that they ought to give his writing that kind of low-key authority."

**Glen Kenny, *Some Came Running*** | "His collected criticism in a volume called *Negative Space*, is one of the tour-de-force texts of film writing—tough-minded, sharp-eyed, idiosyncratic, often wildly funny, and with a bedrock integrity and aesthetic clarity that even the best of contemporary film critics are hard-pressed to approach, let alone match. What I found, and find, most valuable in his criticism is his ability to apprehend the entirety of a film—he got it from every angle. He could appreciate a B war picture in the same sense

that the guy on the street could, while fully comprehending its value as a work of modern/contemporary art."

**J. Hoberman, *The Village Voice*** | "Farber wasn't like other critics. He didn't proselytize and he didn't create systems. Rather, he articulated his idiosyncratic perception, which is to say: He had a sensibility. Farber was a punchy and hardboiled, at least in his prose, as Sam Fuller (a director he admired) and as masterful a vernacular stylist as S. J. Perelman. My mantra when I began reviewing for the *Voice* was WWMD—like what would Manny do? And, in a sense, it still is."

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ENERGY ENTERTAINMENT

**Scotiabank Theatre Edmonton with IMAX®**

# SHOWTIMES AUGUST 21-27, 2008

## GARNEAU

8717 109 ST. • 433-0728

**VICKY CHRISTINA BARCELONA**

Night 7:00, 9:00; Sat & Sun matinees 2:00. Coarse language.

## PRINCESS

10337 109 AVENUE • 433-0728

**AMERICAN TEEN**

Night 7:00, 9:00; Sat & Sun matinees 2:00. Coarse language.

**MY WINNIEP**

Night 7:10, 9:10; Sat & Sun matinees 2:30

## PARKLAND

205 Main Street, Space 600 • 962-2322

**THE HOUSE BUNNY**

Night 7:00, 9:10; matinees Sat Sun Tues & Thurs 1:00, 3:00; Movies for All matinees 1:00. Coarse language, not recommended for young children.

**DEATH RACE**

Night 7:00, 9:10; matinees Sat Sun Tues & Thurs 1:15, 3:25. Brutal violence, coarse language, gory scenes.

**TROPIC THUNDER**

Night 6:55, 9:15; matinees Sat Sun Tues & Thurs 12:55, 3:25. Coarse language, crude content.

**STEP BROTHERS**

Night 7:00, 9:10; Coarse language, crude content, not recommended for young children.

**DATA DIVE**

Night 8:00, 9:00; matinees Sat Sun Tues & Thurs 1:15, 3:25. Violence, frightening scenes, not recommended for young children.

**MAMMA MIA!**

Night 7:00; matinees Sat Sun Tues & Thurs 1:10, 9:20.

**PINEAPPLE EXPRESS**

Night 7:25, 9:25; Substance abuse.

**SISTERSHOD OF THE TRAVELING PANTS 2**

Night 6:45; matinees Sat Sun Tues & Thurs 12:55, 3:15.

**STAR WARS: THE CLONE WARS**

Night 6:50, 9:05; matinees Sat Sun Tues & Thurs 1:20.

**KUNG FU PANDA**

Matinees Sat Sun Tues & Thurs 1:15, 3:00.

**METRO CINEMA**

9828-101A AVENUE (TEHLER HALL, CITADEL THEATRE) • 429-9212

**NO SCREENINGS IN AUGUST**

**GRANDINI THEATRE**

GRANDINI HALL, 5110 WINSTON CHURCHILL AVE., ST. ALBERT • 549-9322

**PINEAPPLE EXPRESS**

Matinees Sat 12:00, 3:30, 6:30, 7:35, 9:45. Substance abuse. No passes.

**SISTERSHOD OF THE TRAVELING PANTS 2**

PG

**THE ROCKER**

Matinees Sat 1:40, 3:55, 6:00, 7:55, 9:55; Fridays 1:40, 3:55, 7:55, 9:50. No passes.

**HOUSE BUNNY**

Fridays 1:20, 2:25, 4:10, 6:00, 7:50, 9:45. No passes.

**TROPIC THUNDER**

Daily 1:10, 3:20, 5:35, 7:40, 9:45. No passes.

**STAR WARS: THE CLONE WARS**

Matinees Sat 1:00, 3:00, 5:00, 7:00, 8:55; Fridays 1:00, 3:00, 5:00, 7:00, 8:55. No passes.

**PINEAPPLE EXPRESS**

Daily 7:00. Substance abuse.

**MAMMA MIA!**

Daily 1:05, 3:20, 5:20, 7:25.

**LED CINEMAS**

4702-50 St. Lader • 986-2728

**THE HOUSE BUNNY**

Night 7:00, 9:30; matinees daily 1:10, 3:35. Coarse language, not recommended for young children.

**SISTERSHOD OF THE TRAVELING PANTS 2**

Night 6:55, 9:20; matinees daily 12:55, 3:20.

## STAR WARS: THE CLONE YEARS

Nightly 7:05, 9:25; matinees daily 1:05, 3:25.

## TROPIC THUNDER

Nightly 7:10, 9:35; matinees daily 1:00, 3:30. Coarse language, crude content.

## WEAKSIX CINEMA 4 PLEX

3849-56, Wetaskiwin • 332-3722

**THE HOUSE BUNNY**

Nightly 7:30, 9:30; matinees 1:00, 3:35. Coarse language, not recommended for young children.

## THE SISTERSHOD OF THE TRAVELING PANTS 2

Nightly 6:35, 9:20; matinees 12:55, 3:25.

## TROPIC THUNDER

Nightly 7:05, 9:15; matinees Sat Sun Tues & Thurs 12:55, 3:20.

**THE HOUSE BUNNY**

Nightly 7:30, 9:30; matinees 1:00, 3:30. Coarse language, crude content.

**WEAKSIX CINEMA 4 PLEX**

WEST END, 101-109 109 AVENUE • 448-8789

**THE HOUSE BUNNY**

Nightly 7:30, 9:30; matinees 1:00, 3:35. Coarse language, crude content.

**WEAKSIX CINEMA 4 PLEX**

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**WEAKSIX CINEMA 4 PLEX**

101-109 109 AVENUE • 448-8789

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FRINGE FESTIVAL • BATTLE ROYALE! • BY PAUL MATWYCHUK | 776 words

“WE'RE GOING TO HAVE TO AWARD BALLS!  
A TKO... A TESTICULAR KNOCKOUT.”

## Two Plays Enter, One Play Leaves

Honorees De Ballsack | Rob Salerno's *Balls!* narrowly wins our "Best Fringe Cancer Play" face-off. PHOTO SUPPLIED

### SEE PITS FRINGE PLAYS AGAINST EACH OTHER IN NO-HOLDS-BARRED BATTLES FOR THEATRICAL SUPREMACY

Little kids like to while away lazy summer afternoons by arguing whether The Flash could outrun Superman or if The Incredible Hulk could beat up Wolverine. During the Fringe, we here at *SEE* spent our summer afternoons sitting in the beer tent and imagining slightly more cultured battles taking place. For instance, which of The Big Kahuna's two cancer plays really is the best, we

wondered? Which of the two adaptations of *Hamlet* is the least rotten in the state of Denmark? And which of those plays with ridiculously long titles is concealing the best theatrical experience under all those words?

Look no further to find out the answers. Like *Iron Chef's* Chairman Kaga, we have gone ahead and pitted these plays against each other in our critical stadium to determine once and for all whose scenes reign supreme.

#### BATTLE #1: DUELING HAMLETS

Actor Raoul Bhaneja would seem to

be at a distinct disadvantage in this fight—as the only actor onstage in *Hamlet (Solo)*, he's outnumbered by the cast of *Hamletmachine* four to one, and he doesn't even have any props onstage with him to use as a weapon. But as *SEE* reviewer Paul Matwychuk argued our special Fringe Review Edition, Bhaneja's solitariness is his show's greatest asset: "He slips effortlessly from one role to another," Matwychuk wrote, "changing his voice and body language just enough to differentiate the characters without the whole thing turning into an overheated vaudeville turn.... Even with all the conventional theatrical trappings stripped away, *Hamlet (Solo)* is a rich dramatic experience."

Still, fellow reviewer Giorgia Severini makes *Hamletmachine* sound like a fierce competitor: "*Hamletmachine* chews up all your familiar memories of *Hamlet* and spits them out, leaving plenty of crumbs of Freud and Marx still clinging to its beard." But in Severini's view, *Hamletmachine's* engine quickly runs out of gas. "There are many moments that should be shocking and uncomfortable, but the three actresses are either too inexperienced or unsure of themselves to act—much like Hamlet himself, come to think of it."

*Hamlet (Solo)*: ★★★★☆

*Hamletmachine*: ★★☆☆☆

WINNER: *Hamlet (Solo)*

#### BATTLE #2: CANCER PLAYS

*MiLF* vs. *Balls!*... a play about breast cancer versus a play about testicular cancer. This was a tough one for the referee to rule on—both playwrights are tough-minded survivors, and both of their shows pack a powerful comic/dramatic one-two punch. *MiLF* pairs up a raw talent (Susan Jane

Markus, making her stage debut in a script written by her daughter Ava Jane Markus) with an experienced cornerman, Fringe vet Jeff Page, who our reviewer Fawnda Mithrush says "directs the show with his usual sure touch." Surprisingly, the dramatic crux of *MiLF* isn't Mother Markus' battle with cancer; instead, Mithrush says, "it's Ava Jane's affectionate tribute to her onstage mother... who more than holds her own."

But *Balls!* has a powerful weapon on its side: ballsack jokes, and lots of them! Actor/playwright Rob Salerno's script even includes something called a Scrotathon, says reviewer Elliot Kerr, who discreetly neglects to describe just what that might be. "But it's all just a ruse," he says, "to get you into a very serious, seriously hilarious drama.... Salerno and

but the names of these two shows may need to be tested after the boat for steroid use. Ryan Gladstone's *The Shakespeare Show*, or *How an Illiterate Son of a Glover Became the Greatest Playwright in the World* reveals the "hidden truth" behind the true authorship of Shakespeare's plays, and our reviewer Caitlin Fulton found the revelations to be completely delightful: "The script is a lesson in crowd-pleasing wit," she writes. "The details are sometimes hard to follow, but there's never a dull moment... which is more than can be said for Shakespeare."

Ah, but here comes the cabaret musical *Sad Victoria's Pelican Day: A Picturesque Adventure From the Mind & Music of Bryce Kulak* striding into the ring. "Kulak's tunes are

### WHICH OF THE TWO ADAPTATIONS OF HAMLET IS THE LEAST ROTTEN IN THE STATE OF DENMARK?

### AND WHICH OF THOSE FRINGE PLAYS WITH RIDICULOUSLY LONG TITLES IS CONCEALING THE BEST THEATRICAL EXPERIENCE UNDER ALL THOSE WORDS?

Adam Goldhamer are amazingly diverse performers, switching between the heartfelt moments and the over-the-top scrotum gags as swiftly as a kick to the... well, you get the idea." It's close, but we're going to have to award *Balls!* a TKO... a testicular knockout.

*MiLF*: ★★★★☆

*Balls!*: ★★★★★

WINNER: *Balls!*

#### BATTLE #3: RIDICULOUSLY LONG TITLES

Wacky titles are the cheapest way to get Fringers to notice your play,

heavy on the whimsy," writes reviewer Jeremy Schiff, "but they're inspired by a very real concern for the shrinking number of historical buildings and affordable housing in Edmonton (and across Canada)." He calls the show "quirky, charming, and endearing," but even with an army of 10-foot-tall puppets at his command, there's no way Kulak can win a fight against Shakespeare. That guy's like Tyson!

*The Shakespeare Show, etc., etc.*

★★★★★

*Sad Victoria's Pelican Day, etc., etc.*: ★★★★★

Mandy Is Dandy | While Mandy Archibald is spending the next year in Ghana, who will come forward and pick up the slack of creating paintings like *With Fuchsia Flower*? IMAGE BY MANDY ARCHIBALD

## ARTS NEWS • NOTABLE HAPPENINGS FROM THE GALLERY TO THE FRINGE SITE

### ART IS IMPORTANT!

#### What We Also Care About

The Fringe grabs all the headlines, but two notable art shows happen this week as well. One is opening: *The Importance of What We Care About*, a collection of new work by Franklin Einspruch, starts Aug. 22 at Common Sense Gallery. (We like Einspruch's description of modernism as providing "a path as wide as a tightrope but an infinitude of ways to move along it.") And one is ending: Mandy Archibald's closing-night party for her show *Dreaming in Colour* takes place at the Sugabowl Cafe on Aug. 27 at 7pm. Proceeds will go towards her upcoming volunteer medical practice in Kpando, Ghana.

### VOLUNTEERS ARE APPRECIATED!

#### The Cabaret Of Dr. Caligari

And hey—speaking of Fringe headlines, a special late-night cabaret entitled *Dr. Caligari's Cabaret of Ifs* takes place tonight (Thursday) at Lucky 13 (1055 Whyte Ave). The entertainment will be provided by an all-star lineup of Fringe talent that includes Die Roten Punkte, Jonno Katz, Charles Ross, Jon Paterson, Jem Rolls, and many more. The event is designed as a Fringe-volunteer appreciation party (volunteers wearing their buttons get in for free), but regular folk are welcome too—although they have to pay \$10 at the door. The doors open at 11pm, and the show begins at midnight.

### BAD THEATRE TAKES A BEATING!

#### Prisoner Abuse?

Finally, Arts News extends its condolences to *Cellmates: The Musical*, a troubled production that's shaping up as the worst-reviewed Fringe show in years. (When your best review is a one-star capsule from *Vue Weekly*, you know the critics are not on your side.) "An absolute mess," wrote *SEE*'s Michael Hingston, "and not in an endearing way. One massive and baffling mistake." Like *SEE*, the *Journal* gave *Cellmates* half a star, but at least reviewer Elizabeth Withey threw the show a lifeline: "If you're curious about how low it can go," she told readers, "experience *Cellmates*. You will never forget it. Never."

# The Cream Of The Kahuna



We Love Photos Of Fringe Artists Holding Giant Balls! | Boom's Andrew Connor speaks softly and carries a big sphere. PHOTO SUPPLIED

Do you trust us? We hope you do, because we have a few Fringe shows we'd like to recommend. A big long *list* of them, in fact! What follows are reviews of the shows that *SEE*'s blue-ribbon team of theatre reviewers awarded perfect five-star ratings... as well as the ones that got nearly-perfect four-and-a-half-star ratings.

You can consult our special **Kahuna At A Glance** chart on page 39 to see what we said about everything else, but if you're one of those finicky Fringers who demands only the best, here are the shows likeliest to make you happy.

## 1UP (BYOV N)

If you've never seen a Mostly Water Theatre production before, you've been missing Edmonton's answer to Corky and The Juice Pigs (just with a lot more video). At one point they perform a song called "Lloydminster" (about a boy and a girl from different provinces falling in love) that rivals "I'm the Only Gay Eskimo" for the title of funniest song about Canadian idiosyncrasies ever. Ever!

Seriously—I couldn't wipe the smirk off my face as these guys delivered one deadpan jab after another at the intricacies of *Guitar Hero* to *Star Wars* life to jock/geek standoffs in *World of Warcraft*. (Please don't ask how I caught all these references; all those years with boyfriends and brothers who can't pull themselves away from their gaming systems have finally paid off.)

The show's highlight, however, takes on a much more highbrow target: the absolutely gut-busting "Jane Austen Drinking Game" sketch (originally written for CBC Radio's *The Irrelevant Show*) is a must-see for anyone looking for an alternative to the hackneyed *Sociables*. "Spontaneous equestrianism! Drink!" "Loss of countenance! Two drinks!" Go. You will laugh. And you will probably spill beer all over yourself in the process.

—Fawna Mithrus

★★★★★

## BIG SHOT (STAGE 8)

*Big Shot* is the latest brainchild from young soon-to-be-a-superstar Jon Lachlan

Stewart, who made a big splash a few Fringes ago with his manic one-man show *Little Room*.

Once again, Stewart is the sole performer in this "psychological thriller" about everyday tragedies and how they relate to the ones we see in movies or TV newscasts.

Stewart seamlessly shifts between six different characters (including an elderly Japanese man, a character Stewart went so far as to get language training in order to play). You literally cannot take your eyes off him: Stewart is a mass of creative energy, and his commitment to his craft is almost palpable. Words fall me... you're just going to have to see this one for yourself. Do it! —Jill Stanton

★★★★★

## BOOM (STAGE 3)

There are a lot of one-person shows at the Fringe, but few of them plunge you into a strange, densely imagined world as quickly as Andrew Connor's *Boom*.

Within only a few minutes, Connor introduces to a cross-section of the citizens of New Rockwell, who hope the spaceport they're building on the outskirts of town will rescue their crumbling city. We meet the incompetent mayor who has blithely signed over control of all the municipal institutions to the corporation erecting the spaceport; the smug, oily, underqualified spaceport CEO; a tetchy older couple; a precocious little girl; and her uncle, an unethical bomb-builder whose

creations can rid cauliflower of butterflies and make Frenchmen unable to pronounce their "t's" properly... everything, really, except explode. (Exploding bombs, he explains, represent bombs in their crudest form: "There's always a more elegant solution," he says.)

*Boom* reminds me of a highly verbal version of a Nicola Gunn play in the way it moves swiftly among its cast of eccentric characters, the connections between them only gradually becoming apparent. The story runs a little bit out of steam near the end, but this is still a delightful Fringe discovery, teeming with inventive ideas and playful verbal wit.

Kapow! —Paul Matwyshuk  
★★★★★

## THE CODY RIVERS SHOW PRESENTS: STICK TO GLUE (STAGE 3)

Mike Mattheu and Andrew Connor know their art very well. This pair from Bellingham, Wash., has been doing different "episodes" of *The Cody Rivers Show* for almost four years now, and it's easy to see why they're still at it. Their remarkable vocal and physical rhythm throughout their performance for instance, is just joy to witness. Without spoiling too many of the surprises in store for you in this show, let me say simply that you'll be seeing Mike and Andrew play for everything from two farmers pondering the different types of people in the world to a pair of humanoid aliens battling gigantic space slugs. It's amazing how they move from Sweden to Colombia in a matter of seconds.

*Stick to Glue* is meant to be one thing and one thing only: fun. Actually, let me put an exclamation mark at the end of that sentence: fun! It's creative, clever, and even comes with whimsical songs and silly little accompanying dances that will send even the grouchiest Fringer home happy.

Note: due to their busy schedules, *The Cody Rivers Show* only runs until this Wednesday, so get on it! —Alejandro Moreno

★★★★★

## DIAMOND DOG (BYOV B)

Nine top local actors plus one valuable pooh equals one very satisfying piece of theatre. *Diamond Dog*, playwright Belinda Cornish's crime caper, tells the increasingly violent story of a motley crew of unwise wise guys whose attempts to pay back the money they owe to their deployable, yet oddly paternal

boss Uncle Larry (Kenneth Brown, who also directs) only make them deeper and deeper in trouble. Cornish and Brown were obviously inspired by the films of Guy Ritchie (you know, the *Lock, Stock, and Two Smoking Barrels*/*Snatch* guy), and they've even gone so far as to set up a video screen on one side

CREAM cont'd pg. 38

# KAHUNA KONTRITION



The Shootist | Dana Andersen is a barrel of laughs in *The Man in Black... Listed*. PHOTO BY RYAN PARKER

Due to an editing error, three reviews by *SEE* festival operative Barry Bristman did not appear in our special Fringe edition on Monday. We extend our sincere apologies to all the affected artists; theatre editor Paul Matwyshuk owes all of you a beer. Meanwhile, here are the missing reviews.

## 2 QUEENS AND A JOKER (BYOV B)

With more than two glamourous decades of plays about powerful women under their skirts, Edmonton's *Guys in Disguise* are naturals to put on a show about the deadly rivalry between Mary Queen of Scots and Elizabeth I of England.

Marilyn Ryan dominates every scene in which she appears as the male messenger who is "caught between two queens." The legendary Trevor Schmidt (as Liz) and Nick Green (as Mary) are appropriately self-absorbed and diva-esque, and their clothes, wigs, and make-up are fabulously overdone.

*Marat/Sade* gives a high-energy performance that's simultaneously frenzied and graceful. Jeff Halaby is also hilarious, particularly in the role of an outlaw little person bent on revenge while Ryan Parker and Sheldon Elter chew up the sparse stage scenery as a myriad of stooges, goons, and ne'er-do-wells.

Aaron Macri's soundscapes give the show the magical feel of an old *Twilight Zone* episode about the Wild West. Small wonder these guys have made it to their own TV show.

★★★★★

## THE OFFICE TOWER TALES (BYOV A)

It's Christmas in Edmonton, but the snow is no match for the heat of a downtown office party where a rising star is putting the moves on the new girl. Alice Major, Edmonton's first poet laureate and the author of these stories, takes on the persona of PR girl Sheherazad, who describes with wonder the sexual proclivities of the male animals who make their homes in the cubicle zoo. Major's quiet but observant narration sets the scene as the tension develops between the various characters.

Edmonton actor Amy Berger—making a welcome return to the stage after a prolonged absence—commands centre stage as the receptionist Aphrodite, who argues that women really do have the upper hand. She is also enjoyably single-minded as the office Romeo, a strutting red-haired rooster who is ultimately knocked off his perch. Veteran local actor and musician Michele Brown, establishes clear voices for each of her characters, most notably the mysterious Xtabe, an unexpectedly strong force of nature that can't be tamed, not even by an Edmonton winter.

★★★★★

## THE MAN IN BLACK... LISTED (BYOV B)

This fast-paced, physically demanding, and hysterically funny cowboy spoof by Edmonton comedy troupe Blacklisted is an absolute knockout. All six team members do a fantastic job of animating a host of characters and telling a damn good story about humanity's resolute commitment to self-destruction. Even in the scenes with no dialogue, the tale



MacIvor Man | There are three Daniel MacIvor plays at the Fringe this year, but *House* (starring Jon Paterson) is the best of them all. PHOTO SUPPLIED

### CREAM (cont'd from pg. 37)

of the stage, a "cinematic" touch that's distracting and largely unnecessary. But that's just about this show's only drawback: this is a remount of an independent production from last May with mostly the same cast, and the experience shows—if I were to describe this show in a word, it would be *tight*. The potentially confusing plot unfolds clearly under Brown's crisp direction and the actors capture every profane nuance of Belinda Cornish's quick and dirty dialogue. It's a true ensemble piece—every character gets a chance to shine, whether they're listing their digestive ailments, losing drinking contests, pettapping, or just getting caught in any number of compromising predicaments. —Caitlin Fulton

★★★★★

### DIE ROTEN PUNKTE: SUPER MUSIKANT! (STAGE 8)

Wow. How to describe this one? Astrid and Otto, a brother-and-sister musical duo from Berlin, guide you through a one-hour set of their own material, parodying several musical genres along the way, all the while giving us some insight into what can happen to your relationship with your sister when the two of you are also members of a hardcore punk band.

Smeared lipstick! Tiny instruments! Insults directed at The White Stripes! German straight-edge flashcards! It's all part of the fun at this very clever comedy. And to top it off, there is a chance at the end of the play to purchase commemorative band t-shirts and pins, all of which are actually really awesome! You have to see this one to believe it.

—Jill Stanton

★★★★★

### THE GOOD THIEF (BYOV B)

The biggest challenge of Conor McPherson's one-man show in which a "paid thug" tells the story of a job gone very wrong, is to find a way to keep the nameless protagonist from falling into a sentimental pit of despair over the crimes he's committed (and dragging the audience down with him). You also have to convince the audience that this man would never deliberately set out to commit cold-blooded murder, but that he is the kind of low-life who could easily "make a mess." This is the type of man who will call his ex-girlfriend a slut one minute and wonder if he's "at the centre of her thoughts" the next.

This production succeeds beautifully on all fronts. Frank Zoller (who was nominated for a Sterling last season for playing a different sort of lowlife in *Stuck* at Workshop West) resolves all the character's apparent con-

traditions, drawing us into his pool of light as if it's an intimate confessional. There are no extraneous characters here, no mimed re-enactments, not even a set. Instead, director Wayne Paquette wisely trusts McPherson's words and Zoller's impeccably distilled performance. —Caitlin Fulton

★★★★★

### GRACELAND (STAGE 2)

Beautiful, emotionally resonant performances build on superb writing in this pair of complementary one-act plays. Cyra Stolz is simply incredible as "Rootie" Mallert, an innocent, self-deprecating young woman abandoned by the man she loves most and later by the man he entrusts with her care. Rootie competes with worldly-wise fellow Elvis devotee Bev Davies for an exclusive chance at redemption through The King. Their potentially vicious rivalry transforms into mutual affection as the older woman slowly lowers her guard.

Bev is played by Stolz's mother Diana-Marie, and the two women portray their bond with great authenticity and tenderness—Diana-Marie brings great dignity to a role that could easily have become a caricature and delivers an utterly believable and sympathetic performance. Angus Wilson is also excellent as Rootie's beloved older brother Beau, who seems as lost in the world of adult men as his sister. Director Wanda Reinhardt brings it all together into the best play I've seen in years. —Barry Bristman

★★★★★

### HOUSE (STAGE 3)

Okay—now this is how it's done.

From the moment Jon Paterson enters the bare stage to thunderous (pre-recorded) applause, sits in a chair, stands up, hurls it into the wings, exits the stage, returns with another chair, sits in it, stands up, hurls it into the wings, exits the stage, returns with a third chair, sits in it, and abruptly cuts off the applause with a finger drawn firmly across his neck, *House* has the audience's full attention. And Paterson doesn't release his grip on us once—even during the play's funniest stretches (as when he walks into the audience going, "Uh-oh! Uh-oh! It's that kind of play!"), there's an underlying menace to his delivery that keeps you feeling just slightly uneasy about what might be coming next.

The substance of the play is hard to describe, but let me take a stab at it—it's a series of surreal anecdotes in which an angry young sexist tank salesman explains just what's making him so angry. (Maybe it's his lousy job, maybe it's the demon that's possessed his mother, maybe it's just the general hy-

pocrisy of modern society. These issues can be so hard to diagnose.) *House* may not make much literal sense, but it makes perfect emotional sense—enough to make this one of the most entertaining, intellectually satisfying shows at this year's Fringe. —Paul Matychuk

★★★★★

### JEM ROLLS: HOW I STOPPED WORRYING AND LEARNED TO LOVE THE MALL (BYOV E)

After you see Jem Rolls in action, you might feel unworthy of language. But one has to say something. Let's see: staggering, engaging, riveting, wise, exhausting, and oh-so important. Is that enough pell-mell-worthy adjectives to get on to a poster? Probably. But is it enough to adequately describe Jem Rolls' new performance poetry piece? Probably not.

In his latest Fringe piece, Rolls takes on the crushing experience that is shopping and all the dehumanizing effects it leaves in its wake, as well as the alienating effects of poverty, both financial and cultural. The experience is original, dizzying, energetic, and wise. (Oh, wait: I used "wise" already. Darn!) Words are manipulated, combined, and occasionally invented, and they all wash over the rapt audience in a deluge of wit. You don't just listen to Jem, you experience him. The 10,000 words about shopping leaves Jem sweaty and wiped, but the audience energized, in much the same way that a good workout will give you energy. And make no mistake: keeping up with Rolls is a workout. But it's worth it. This is art: pure, complicated, and fun. —Greg Hudson

★★★★★

### MAGGIE-NOW PART 3: CLAUDE (BYOV F)

This Irish-American family epic takes a few scenes to hit its stride, but once it does, you'll savour every new turn. In this instalment, Maggie-Now (played terrifically by Kendra Conner) struggles to keep her marriage to the flighty Claude (Mat Busby) intact while suffering chattering neighbours, her skeptical family, and her less-than-sympathetic Catholic God. Director Jennifer Spencer has taken Betty Smith's 1958 novel and run with it, in all its grandiosity: characters alternate reading Smith's third-person narration aloud, and scenes jump between the comic and tragic on a dime.

But it's the cast that really seals the deal here, and the performances are excellent across the board. Conner is a delight, as is Jenny McKillip, who plays several memorable bit parts (including a great scene as a disgruntled horse). Julie Golosky is absolutely heartwrenching as an aging widow who can't

accept that her husband didn't come home from the Great War. Then there's Claude himself: Busby does the unthinkable here, by making such a clear-cut asshole seem so endearing. It's a performance reminiscent of John Updike's Rabbit Angstrom novels—and, in many ways, *Maggie-Now* is *Rabbit, Run* recast from the domestic perspective. —Michael Hingston

★★★★★

### MAXIM & COSMO (BYOV E)

What's this? Could it be? A stand-up show by a straight male that questions sexism instead of perpetuating it?

Who else could pull this off but T.J. Dawe? As he points out, if a woman were performing this material, the audience would think she needs to get laid, or is on the rag. He's right, too. Every one of his observations about society's different expectations for men and women is bang-on. He knows those expectations are all absurd, too, and if you didn't agree with him going into the show, you'll be completely won over to Dawe's way of thinking by the time it's all over.

Dawe uses more than his Y-chromosome to get the audience to listen to him—he starts the show with an analysis of swear-words. Dawe has always avoided swearing in his past shows, but there's probably more swearing in *Maxim & Cosmo* than the average Fringe fan has heard in a lifetime. And yet every joke in this show, no matter how taboo the subject, somehow seems tasteful. Maybe because it's hard to object to material that you know to be true.

This show lasted a little more than an hour, but felt like half that time. And thanks to Dawe's rapid-fire speech, he probably packed in more material (and more intelligence) than most performers could in two hours. —Giorgia Severini

★★★★★

### OLEANNA (STAGE 9)

What is a term of art? That is one of the important questions you should keep in mind while watching David Mamet's battle-of-the-sexes argument-starter *Oleana*, about the increasingly antagonistic relationship between a college professor (Cody Porter) and his confused student (Allison Leggatt). There is no definite truth, Mamet argues: without context, any word, any action, any exercise of power or sexuality can be manipulated by anyone to mean anything.

You don't need me to tell you that *Oleana* is masterfully written: it contains Mamet's most Pinteresque dialogue, and while the setting of the story (the "political correctness" wars in '90s academia) is slightly dated, the issues this story raises are not. The real news here are the wonderful performances by Porter and Leggatt, who draw all the underlying meanings out of Mamet's disjointed, suggestively unfinished sentences. By design, Leggatt doesn't register as strongly as Porter in the first two acts, but her character acquires great strength by the climax. Porter is also consistently on point as his character's confidence gets gradually shaken, his complacent composure soon giving way to rage.

*Oleana* is one of this Fringe's must-see plays, and will have you thinking long after the lights have come up. —Ramin Ostad

★★★★★

### ROCKET SUGAR FACTORY (STAGE 1)

The best improv isn't chaotic, at least not

entirely—you need to have firmly established laws that govern the scene's universe, and only within those parameters can the performers truly go batshit crazy. Jacob Banigan and Jim Libby, the two men who dreamed up *Rocket Sugar Factory*, understand this principle perfectly. It's probably why they've added a brilliant new layer to the whole process: a board game! "The Great Race Pursuit Chase," as they call it, means that they're competing against one another to create the best ongoing storyline, all the while incorporating audience suggestions and (occasionally) trying to sabotage the other person's scenes.

Banigan and Libby—the former an Edmontonian expatriate, currently working in Austria—are both terrific improvisers, affable without adopting the overly wacky emcee shhtick that plagues many a Fringe performer. Plus they get the added advantage of being able to incorporate board game culture into the act—after a particularly lucky roll by Libby at the show I saw, Banigan fumed, only half in jest, "I hate this game!" For anyone who's ever dealt with a particularly hostile Monopoly player, *Rocket Sugar Factory* is pure, ecstatic catharsis. —Michael Hingston

★★★★★

### THE TRICKY PART (STAGE 5)

This one-man show about an adult survivor of childhood sexual abuse (starring South African actor Peter Hayes as playwright Martin Moran) is absolutely riveting.

Moran asks the question, "Is it possible that what harms us might come to restore us?" and Hayes more than delivers on this painful, blindingly intense proposition. But he takes his time before plunging into those emotional depths: the play begins with Hayes chatting amiably with the audience as himself, talking about his own life and experiences in South Africa, as well as his own first encounter with the play. It's a disarming tactic, one that sets a tone of remarkable honesty and makes you feel Hayes and Moran's genuine desire to communicate, explore, remember and heal.

This may sound pretentious, but there's a quality of reverence before the sacred in this show, and I am ashamed to have to put his art into my own words: *The Tricky Part* demands simply to be seen. —Elliot Kerr

★★★★★

### THE WISHING TREE (STAGE 1)

Gianna Vacirca, Vanessa Lever, and April Ashley Killins showcase absolutely incredible talent in this three-person show set, for all intents and purposes, within a small child's mind. A crafty mix of the Brothers Grimm tale and Hindu mythology, *The Wishing Tree* tells the story of a small girl, Abby (played by a pitch perfect and never quite overacted Vanessa Lever), taking a literal and metaphorical journey through a forest to make a wish about her divorcing parents.

It may sound like as clichéd as an *AfterSchool Special*, but instead it leaves you feeling the way you do when you read fairytales as an adult—you know what the ending might be and the lesson as well, but the journey there is enjoyable all the same. Vacirca and Killins both play at least four characters each with great dexterity, while multitasking director Samantha Slater deserves a special tip of the hat for her simple, fluid and beautiful set design. A fantastic show! —Andrea McQuade

★★★★★

# KAHUNA AT A GLANCE



**PATRICK SWAYZE**  
in *POINT BREAK*



**ELVIS PRESLEY**  
in *BLUE HAWAII*



**KATE BOSWORTH**  
in *BLUE CRUSH*



**JASON SEGEL**  
in *FORGETTING SARAH MARSHALL*



**DONNY & MARIE OSMOND**  
in *GOIN' COCONUTS*

★★★★★

*Big Shot*  
*Graceland*  
*Happy Toes*  
*House*  
*Jem Rolls: How I Stopped Worrying and Learnt to Love the Mall*  
*The Man in Black...* listed  
*Maxim & Cosmo*  
*Oleanna*  
*The Tricky Part*

★★★★★

*IUP*  
*Balls!*  
*Boom*  
*The Cody Rivers Show Presents: Stick to Glue*  
*Diamond Dog*  
*The Good Thief*  
*Maggie-Now Part 3: Claude*  
*Rocket Sugar Factory*  
*The Shakespeare Show*  
*The Wishing Tree*

★★★★★

*African Folktales*  
*Albertine in Five Times*  
*American Squatter*  
*"Art"*  
*Big Winner*  
*A Body of Water*  
*Busty Rhymes With MC Hot Pink*  
*Eleanor*  
*Gordon's Big Bald Head: New World Hors d'Oeuvres*  
*Green Eggs and Kerouac*  
*Hamlet (Solo)*  
*Jake's Gift*  
*Killing Kevin Spacey*  
*The "L" Word*  
*Local Celebrity*  
*Maggie-Now Part 4: I'll Bury Youse All*  
*MiLF*  
*Mr. Fox*  
*Nik & Stu Counting Leaves*  
*Our Roots Are Showin'*  
*The Overnight*  
*Pagliacci*  
*The Pumpkin Pie Show*  
*RedBird*  
*Scratch*  
*Singing at the Edge of the World*  
*Sixty-Four and No More Lies*  
*Trojan Women*  
*The Ugly Duckling*  
*Woody Sed*  
★★★★★  
*The Adventurous Times of Kevin Grimes*  
*Bobby Gould in Hell*  
*Crude Love*  
*Don't Make Fun of Jesus*  
*The Etymology of Iroquois*  
*Gray/Green Paradise*  
*The Greatest Story Never Told*  
*Jumpin' Jack*  
*Lived Lives*  
*Meat Farce*  
*The Mole*  
*The Movies (Abridged)*  
*Myths and Hymns*  
*One World Song*  
*The PreTenors*  
*The Princess and the Pea*  
*Putting It Together*  
*Respecting the Action for Seduction: The Brownlee Affair*  
*Sad Victoria's Pelican Day*  
*Spiral Dive*  
*The Too Tall Princess*  
*Whiskey, Gin, and Pints of Beer*  
*Wild Abandon*  
*Wooster Sauce*

★★★★★

*2 Queens and a Joker*  
*Alberto the Dancing Alligator*  
*Aloha Pinafore*  
*Anime*  
*The "B" List*  
*Bigger Than Jesus!*  
*Cinderella*  
*Closer*  
*Coffee Dad, Chicken Mom, and the Fabulous Buddha Boi*  
*The Genghis Khan Guide to Etiquette*  
*In Tow*  
*An Oak Tree*  
*The Office Tower Tales*  
*The Particulars*  
*Pushin' Up Daisies: A Musical Question*  
*See Bob Run*  
*Sev*  
*Stars and Sons*  
*Sylvie*  
*Tap Attack*  
*Teaching the Fringe*  
*Telegrams From the New Canadian Cinema*  
*Transcendental Masturbation*  
*Why Do Fools Fall in Love?*

★★★★★

*25 Plays About... Love*  
*Amateur Night of the Living Dead*  
*Bellies, Knees, and Ankles*  
*'Beth*  
*Chimprov*  
*Counterpart*  
*Dead Lover's Day: A Musical*  
*Hamletmachine*  
*How Sweet It Is*  
*Mathematics*  
*Occupied*  
*Quixote*  
*Trashcan Duet*

★★★★★

*Learning the Game*  
*My Incredibly Screwed-Up Sisters*

★★★★★

*Joseph and the Amazing Technicolor Dreamcoat*  
*The Official Napoleon Dynamite Dance Class*  
*Quinn's Death*  
*Snow Patrol*

★★★★★

*Cellmates: The Musical*  
*Stage Right*  
*Word of Mouth Is Killing Us*

## YOU GOT SURFED

Here at the SEE Fringe Review Desk, we know The Big Kahuna is a hectic environment. What with all the rushing from theatre to theatre to beer tent to theatre to beer tent to Port-a-Potty to beer tent, you barely have time to pause for breath, let alone read pages after page of reviews. So we've made things easy for you with our patented Hawaiian-themed "Kahuna At A Glance" chart, which organizes every play at this year's Fringe according to the star rating we assigned them.

The cream of the crop—the shows that got five or four and a half stars—are grouped under the awesomest surfer character in the history of film: Patrick Swayze in *Point Break*. You'll find the four-star and three-and-a-half-star shows below Elvis Presley in *Blue Hawaii*; the three-star and two-and-a-half star productions under Kate Bosworth, star of the mediocre surfer-chick movie *Blue Crush*; the two-star and one-and-a-half star shows appear beneath hapless, schlubby Jason Segel, from the Hawaii-themed comedy *Forgetting Sarah Marshall*; and as for you bottom-of-the-barrel shows... well, you're stuck below Donny and Marie Osmond, stars of the justly forgotten bomb *Goin' Coconuts*.

# Accordion-Shaped Art



ART BOX MANDY ESPEZEL & JILL STANTON  
**JILL AND MANDY EXPERIENCE THE UNFOLDING MARVELS OF JACQUES CLÉMENT'S MASSIVE "LUCIOLE"**

This week, Jill and Mandy visit Harcourt House to take in the figurative works of Montreal artist Jacques Clément and his exhibition *Luciole*.

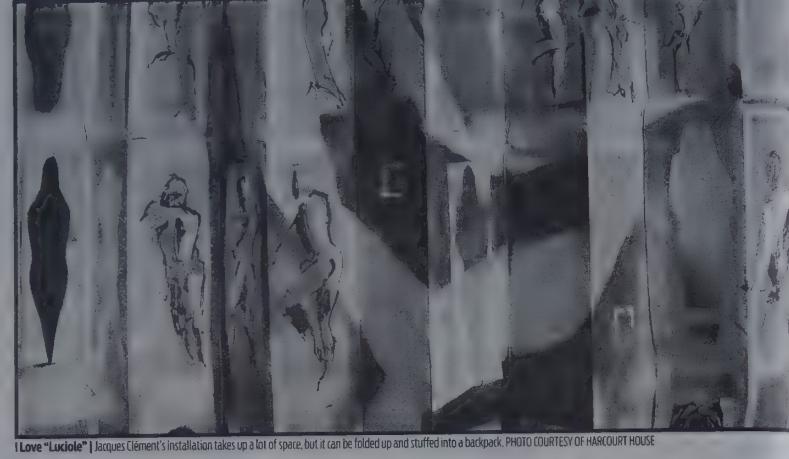
**Jill:** Paper accordions! When you first step into the main gallery at Harcourt House, you're immediately struck by the mass of that one eight-foot-tall paper accordion, which stretches 28 feet across one entire wall. Upon its belly are sketchy renditions of several figures, perhaps in motion. It's red and black and yellow and brown, and since it's so huge it practically engulfs you.

**Mandy:** The piece is called "Luciole" (which is also the name of the show), and it is very dominating. Which is kind of unfortunate, really, because the drawing in it, and the piece as a whole, are not as strong as some of the smaller works. What did you think of this form of presentation? Did the accordion thing work for you? It almost made the drawings sculptural within the space.

**Jill:** Whoa, really? I agree about the strengths of the different drawings, but definitely not about the overall impression. I thought "Luciole"—the big accordion, that is—was excellent. Overwhelming and dominating, yes, but I wouldn't call that a bad thing. It's so huge that you feel immersed in the figure's actions, whatever they actually are, unable to tear yourself away. Truth be told, I thought the smaller ones (even though I agree that the actual drawing in them may have been stronger) were kinda wussy. The paper-folding for these small ones gave the air of a "craft" rather than a piece of artwork. Which is bad, but I think Clément really struck a chord with the massive thunderstorm that is that larger work.

**Mandy:** I had no problem with the fact that the piece is so prominent; it's just that its size detracts from the strength of those smaller works. I mean, you just put them in the "craft" bin, but do you think you would have reacted to them that way if they weren't being exhibited beside a work so much more ambitious in scale? In his artist's statement, Clément talks about how important the process of installation is to him and his work. And I think you get a sense of that from this show. But that huge wall drawing makes everything else seem like they're sections of other larger works, cropped down into smaller versions of themselves.

**Jill:** That's true. I guess I didn't mean "craft" so much as "study."



**I Love "Luciole"** | Jacques Clément's installation takes up a lot of space, but it can be folded up and stuffed into a backpack. PHOTO COURTESY OF HARcourt HOUSE

But with a crafty spin. And you're right about the installation—time and thought should always be given to this aspect of visual art to avoid any possibility of your work competing or vying for attention; at the very least, it should seem like it all got the same amount of lovin' from the artist. But I still think that even without that discrepancy, the larger piece works better than the smaller ones. The way "Luciole" produces a larger image out of all the smaller ones, and how the figures take on the appearance of patterns and texture is quite intriguing; this was the more interesting idea that Clément is working with. When the pieces are small, you got more of a feeling that you should be focusing

simply on the movement of the figures.

**Mandy:** That patterning is actually what I like most about it too. How the longer you look at it, the more repetition comes through, like those spraypainted silhouettes. It really brings these things past being mere figure studies. The accordion setup had a lot to do with that as well. The images shift as you walk around it, letting you see them from different perspectives.

**Jill:** Yes! Which is exactly why I think that the smaller ones seem more like studies than the real deal; they have similar mark-making and construction, but lack the gravity to transcend the level of "what you see is what you get." Which is fine:

they're quite lovely in and of themselves, but the big one is just magical in so many ways. It's like reading a filmstrip and finding a secret language in the mosaic of images.

**Mandy:** Think how great it would have been if Clément had invested as much time and attention in each individual panel of "Luciole" as in the smaller works. These things might need to be wall-sized too, but they can't be without that level of development—otherwise it just looks rushed. But wouldn't that be amazing? An entire room coated with dimensional paper drawings!

**Jill:** Magical!

*Luciole* will be on exhibit at Harcourt House until Aug. 30.

## EXHIBITS

**ALBERTA CRAFT FAIR** CRAFT 10186 106TH ST. For info visit [www.albertacraft.ca](http://www.albertacraft.ca) or call 780-488-6611 EXT 221.

**AJ. OTTEWELL ARTS CENTRE** 590 BROADMOOR BLVD., SHERWOOD PARK. For info call 780-449-4443.

**THE ARTERY** 9553 JASPER AVE. Hours: Thu., 5-7 p.m., or by appointment. For info visit [theartery.ca](http://theartery.ca).

**ART GALLERY OF ALBERTA** 1000 106TH ST. For info visit [www.aggallery.ca](http://www.aggallery.ca).

**ART GALLERY OF ALBERTA** 1000 106TH ST. For info visit [www.aggallery.ca](http://www.aggallery.ca).

**ARTSHAB STUDIO GALLERY** 3RD FL., 1027 106TH ST. Hours: Thu.-5 p.m., or by appointment. For info visit [www.artshab.ca](http://www.artshab.ca) or call 780-439-8240.

**BEARCLAW GALLERY** 10403 124TH ST., 780-482-1204. For info visit [www.bearclaw.ca](http://www.bearclaw.ca).

**BLUE CURVE GALLERY** GLENROSE REHABILITATION HOSPITAL, 10200 101TH AVE. Hours: Mon.-Fri., 8 a.m.-2 p.m.

**CABINET GALLERIES** NOKOMIS MALL, 10180 82ND AVE. For info visit [www.instituteofperfection.ca](http://www.instituteofperfection.ca).

**THE CARROT COMMUNITY ARTS COFFEE HOUSE** 9251 101TH AVE. For info visit [www.thecarrot.ca](http://www.thecarrot.ca) or call 780-471-1580.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103 95TH AVE. For info call 780-461-3427.

**CHRISTL BERGSTROM'S RED GALLERY** 9621 82ND AVE. Hours: Mon.-Fri., 11 a.m.-5 p.m. "Mother and Child" by Christl Bergstrom. For info call 780-439-8274.

**DOUGLAS UDELL GALLERY** 1032 124 ST. Hours: Tue.-Fri., 9:30 a.m.-5:30 p.m. For info visit [www.douglasudellgallery.ca](http://www.douglasudellgallery.ca) or call 780-488-4445.

**EDUCRIM DESIGN STUDIO** 12419 STONY PLAIN RD. New works from various artists. For info visit [www.educrimsdesign.ca](http://www.educrimsdesign.ca) or visit 780-482-1402.

**EXTENSION CENTRE GALLERY** MAIN FLOOR, ATRIUM, ENTERPRISE SQUARE, 10230 104TH AVE. Hours: Daily 7 a.m.-11 p.m. For info visit [www.extensionext.ca](http://www.extensionext.ca).

**FAB GALLERY** 1-1 FINE ARTS BUILDING, U OF A CAMPUS. Hours: Tue.-Fri., 10 a.m.-5 p.m.; Sat., 2-5 p.m. For info call 780-492-4091.

**FRINGE GALLERY** 10516 97TH AVE. For info visit [www.fringegallery.ca](http://www.fringegallery.ca).

paintspot.ca or call 780-432-0240.

**FRONT GALLERY** 1212 106TH ST. For info call 780-488-2952.

**GALLERY AT MILNER STANLEY A. MILNER LIBRARY,** 101 CHURCHILL SQUARE. For info call 780-496-7030.

**HARCOURT HOUSE GALLERY** 10215 112TH ST. For info visit [www.harcourt.ca](http://www.harcourt.ca).

**JEFF ALLEN GALLERY** STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE. Hours: Mon.-Thu., 9 a.m.-4 p.m. For info visit 780-433-5807.

**JOHNSON GALLERY** 7711 85TH ST. Edmonton oil painters working in situ throughout the season. For info visit [www.susandream.ca](http://www.susandream.ca) or call 780-422-6223.

**ARTSHAB STUDIO GALLERY** 3RD FL., 1027 106TH ST. Hours: Thu.-5 p.m., or by appointment. For info visit [www.artshab.ca](http://www.artshab.ca) or call 780-439-8240.

**PICTURE THIS GALLERY** 959 106TH ST. Hours: Tue.-Fri., 10 a.m.-5 p.m. For info visit [www.picturethisgallery.ca](http://www.picturethisgallery.ca) or call 780-467-3038.

**PLANET ZE DESIGN CENTRE** 10055 80TH AVE. Ongoing displays include functional sculpture and jewelry by Sandra Sim Farnelles, metal sculpture by Linda Moines and Bianca Khan, and paintings by Quentin Makai and Tim Rechner. For info visit [www.planetzedesign.com](http://www.planetzedesign.com).

**PORTAL GALLERY** 7710 9301 105 AVE. Hours: Tue.-Fri., 12-8 p.m.; Sat., 12-7 p.m.; Feature: Marie Rohr until SEP. 12. For info visit [www.theportalgallery.com](http://www.theportalgallery.com).

**PROFILES GALLERY** 1010 97TH ST. Hours: 10 a.m.-5 p.m. For info visit [www.profiles.ca](http://www.profiles.ca).

**ALBERT** For info call 780-460-4310.

**ROWLES & CO. LTD.** MEZZANINE LEVEL, 10130 103RD ST. For info visit [www.rowles.ca](http://www.rowles.ca) or call 780-476-4035.

**SCOTT GALLERY** 10411 124TH ST. Hours: Tue.-Sat., 10 a.m.-5 p.m. For info visit [www.scottgallery.com](http://www.scottgallery.com) or call 780-488-3619.

**SCULPTURE STUDIO & GALLERY** SHERWOOD PARK. Figurative and abstract sculpture by Horst O. For info visit [www.horst-sculpture.ca](http://www.horst-sculpture.ca) or call 780-662-4160.

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# Sexual Secrets Of "The Loud Crowd"



MY MESSY BEDROOM JOSEY VOGELS  
**THIS FEMALE GOVERNMENT WORKERS' SOCIAL CLUB IS A MICROCOSM FOR THE EFFECTS OF THE FEMINIST REVOLUTION**

There's a revolution taking place inside the government. Be warned: that neatly-dressed, well-coiffed, control-top-pantyhosed clerk who answers the phone at the taxation office could be one of them.

I know what these women are capable of—I've been to one of their meetings. There were 13 of them, all government employees. They had taken over four rooms at a down-

**IT HASN'T BEEN EASY FOR TRISH TO BE SINGLE AGAIN.**  
**"PEOPLE HAVE A VERY DIFFERENT ATTITUDE TOWARDS YOU," SHE SAYS. NOT THAT IT STOPS HER.**  
**THE SINGLES BARS WERE LIKE PUTTY IN HER HANDS THAT NIGHT.**

town hotel. Every year, this group (code name: The Loud Crowd) infiltrates a different city. That way no one gets suspicious. I got in because of my connections. My sister is one of them.

The grand assembly Saturday night in one of the rooms was a rally to end all rallies. Fuelled by pizza, vodka and oranges, and Amaretto, we talked about sex, relationships, love, marriage, kids, and farting. We sang the party rallying cries (the theme to *The Brady Bunch*, "Maria," and an R-rated version of "I say potato, you say po-tah-to; you say fellatio..."). Then we went to the bar.

These women may have limited access to the upper echelons, but that doesn't mean they don't wield power. And while their pantyhose may control what nature may not, make no mistake: these women are in control of their lives.

Their demands are simple. They want love, in some cases marriage and families—but they want it on their own terms. They'll compromise, yeah, but only if their partner will too. They want good sex, but they want a good companion even more. They want someone to come home to, someone they can have fun with, someone who will make them laugh.

It hasn't been easy. Ranging in age from 24 to 52, these women outdid any history-book account of how far women have come in just 28 years. (And yes, they do come. They make sure of that.)

Take "Iris." She told me that when she got married in 1962 at age 20 she was "technically" still a virgin. Raised in a strict, conservative Scottish family, "that was the way it was," she said. "When I had 'proper sex,' it was awful, a real pain in the ass—not literally, of course." Kids soon followed, but not because Iris wanted them. "Convention dictated."

But eventually Iris said to hell with convention and decided to go back to work. Her husband wasn't keen on the idea—Iris' "non-job" of taking care of a house and kids had not been on his list of career choices. They worked it out. She insisted, he gave in and stayed home and played mommy. Now, at 52, Iris is the breadwinner in the family and having the time of her life. And sex is no longer a pain in the ass, unless they don't use enough lube. Iris is menopausal now and sex can sometimes give new meaning to the term "dry humping."

life outside of family. As far as sex, she was part of the party consensus. These women are having the best sex of their lives.

"At 20," Sarah says, "you're unsure of yourself, you're always trying to look good. At 40, you like yourself, you're more comfortable with yourself and with your partner, so you like sex better."

With this, the room launched into a chorus of "Amen," and my sister

proceeded to do cartwheels across the hotel bedsheet. (She'll never shake the high-school gymnast in her.)

At 32, Trish grew up with a much more open attitude about sex than her older colleagues. She did have sex before marriage. "Of course, I also expected to marry the first guy I did it with." She did. She had a child with him and left when she decided she didn't like how she was

being treated. It hasn't been easy being single again. "People have a very different attitude towards you," she says. Not that it stops her. The singles bars were like putty in her hands that night.

I went home (alone) at the end of the night, inspired, in awe, and filled with reassurances the rest of the world denies me. Women are anything but helpless, and it only gets better with age.

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# Battle For The Soul Of The Homophobic Nephew



SAVAGE LOVE DAN SAVAGE

**STOP BEING A LIBERAL PUSSY; WHEN YOUR BROTHER'S KID SPOUTS ANTI-GAY NONSENSE, SPEAK UP AND SET HIM STRAIGHT**

You usually get mail about the sex lives of your readers, being a "sex advice columnist" and all, but I have a problem that has nothing to do with sex. I have a parenting problem, and given that you are a fellow parent, I'm hoping you have some insight.

My brother is a social conservative; I'm a politically engaged liberal. I can't change him, but I'm disturbed because his son, who we'll call "George," is 13 years old and has taken on many of his dad's more intolerant views. For instance, whenever I suggest that my toddler-age son could have a girlfriend or a boyfriend when he

grows up, George says, "Being gay is just wrong." He also uses the word "gay" as a pejorative, as in "that's so gay." George takes every possible opportunity to let us know that he thinks homosexuality is wrong and dirty.

George loves my son, and my son clearly thinks the world of George. So I have two questions:

(1) Do you have any suggestions as to how to convince a 13-year-old boy that homosexuality is okay? I have no parental authority here.

(2) Is there an ethical problem with me trying to convince George to adopt my values, in spite of my brother's intention to raise his son with "his values"? Or, put another way, does my trying to sway George without my brother's permission give my brother license to use words like "fag" in front of my son without my permission?

*Advancing Liberalism In Youth*

Don't be such a liberal pussy, ALIY. You're letting a 13-year-old boy bigot smack you around! It's time to stop wringing your hands and start wringing the little bastard's neck.

Your nephew feels free to share his opinions with you—and that's great. Kids have a right to express themselves. But you're an adult—HELLO!—and you have a right to express yourself right back. And you can express yourself every bit as bluntly as George. "Being gay is just wrong," says the nephew. "You're just wrong, you little shit," says the uncle. (That's how my uncles addressed me.) Then you advise your punk-ass nephew to read a book, learn something about the subject,

from the realization that, hey, maybe—just maybe—there are other opinions out there and maybe his dad is wrong about homosexuality. So put your brother on notice: If his son is going to share his opinions—your brother's opinions, but whatever—with adults who disagree with him, then your nephew is going to get into arguments with adults, arguments that—with you, at least—your nephew is going to lose.

Because you're going to stop being such a liberal pussy, ALIY.

Seriously. Potential future gay boyfriends into conversation. It's not a crime against progressive values for a parent to assume that his son will most likely be straight when he grows up because—and you might want to sit down for this, you liberal pussy—most of our sons will be straight when they grow up. It's hardly child abuse, ALIY, to refrain from asking others to entertain the possibility that your toddler son will one day enjoy taking it up the ass.

Because you're going to stop being such a liberal pussy, ALIY.

**THE ODDS ARE GOOD THAT YOUR NEPHEW, IF HE IS GAY, WOULD GROW UP TO BE A VERY MESSY GAY ADULT, THANKS TO THE ZAP HIS DAD PUT ON HIS HEAD, AND WE'VE GOT ENOUGH MESSY GAY MEN ALREADY, SO HERE'S HOPING HE'S STRAIGHT.**

and maybe talk to a real live gay person before he opens his fool mouth to you again on the subject.

Fathers are free—sadly—to teach their sons whatever ridiculous bullshit they care to. I'm teaching my son, for instance, that the theory of gravity is just a theory and that invisible wads of magic chewing gum hold everything down. Your brother, however, can't expect you to censor yourself around his misinformed, opinionated son to protect the kid

If your brother insists that you STFU about your pro-gay views around his kid, you have a right to insist that he and his son STFU about their anti-gay views around your kid, who might—the chance is small, but there's a chance—grow up to be gay.

Your nephew, of course, could be gay himself. Lots of closeted gay teens and tweens seize "every possible opportunity" to let their relatives "know [they] think homosexuality is wrong." I'm tempted to add, "And here's hoping your piece-of-shit nephew is a fag—it would serve your brother right." But odds are good that your nephew, if he is gay, would grow up to be a very messy gay adult, thanks to the zap his dad put on his head, and we've got enough messy gay men lurking in the shrubbery already, so here's hoping the nephew is straight.

Finally, ALIY, no one is going to take away your liberal card if you stop working your toddler son's po-

And if you're going to speculate, ALIY, how dare you stop a gay? A boyfriend or a girlfriend? What if he's bisexual and wants boyfriends and girlfriends? Or what if he's poly and wants scads of boyfriends and girlfriends? Or what if he's asexual and doesn't want anyone? Or, hell, what if he's into inanimate objects like that British guy who got arrested for fucking a bicycle? Or into dead animals like the nut in Wisconsin who got arrested for fucking a dead deer? Or what if he's a cuckold fetishist and wants a girlfriend who has other boyfriends who blow loads in her that your son gets to slurp out of her pussy when she gets home while talking about how much he loves "cream pie"? Shall I go on?

I shan't, ALIY, because there's no need. Contemplating—to say nothing of forcing others to contemplate—our children's future sex partners and interests is unnecessary. We parents shouldn't be in denial about

**SAVAGE cont'd pg 44**

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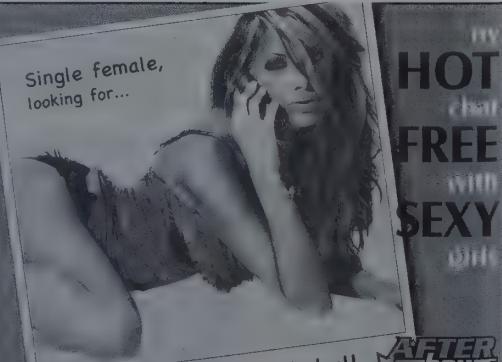
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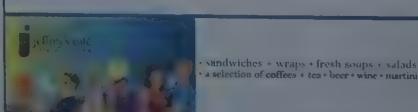
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Did you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or 21 locations across Western Canada. We are also seeking resident technicians in Drayton Valley, Lac La Biche, Camrose, Vegreville, Cold Lake, Bonnyville and Wetaskiwin. Brandt has been recognized as one of Canada's top 50 Managed Companies for the past 3 years.

If you want a great career with a rapidly growing and dynamic company, send your resume to: Brandt Tractor Ltd. Attention: Greg Davidson, 10630 - 176 St., Edmonton, AB T5S 1M2. Fax 780-489-6891; [cacland@brandt-tractor.com](mailto:cacland@brandt-tractor.com).

### EXPERIENCED CRUSHER Operator and experienced Loader Operator to run closed circuit

crushing plant. Frank Ben 780-779-3970; Office 1-888-778-4828 or 778-778-4828. Stan Contracting Ltd., Whitecourt, Alberta.

### FREIGHTLAND CARRIERS

A maritime air ride flatdeck carrier is looking for owner/operators to run Alberta or Sask. Revenue to the truck averages \$2.75 per tonning mile. Call 1-800-917-9021.

### AUTOMOTIVE TECHNICIANS

Want Chrysler dealership in NE Alberta. Excellent wages/benefits, signing bonus, Journeyman 3rd - 4th apprentices. Fax resume to Bonnyville Chrysler 780-826-6171. Email: [ed@bonnyvillechrysler.ca](mailto:ed@bonnyvillechrysler.ca).

### CANADIAN TAXPAYERS

Federation is seeking experienced sales reps in various locations throughout Alberta. Toll free 1-866-443-6020; [www.taxpayerc.com](http://www.taxpayerc.com).

### CERTIFIED UTILITY Tree Trimmers (IVMAA): Lucas Tree Experts requires experienced tree trimmers to work in Alberta. Good benefits, good working conditions. Top wages paid for quality people. Phone 403-387-2611. Fax 403-285-2540; [westcan@lucas-tree.com](mailto:westcan@lucas-tree.com).

### CJS AGRO Services

needs maintenance personnel for modern dry fertilizer plant. For more info contact Corey 403-787-3931 or fax resume 403-787-2395.

### DIAL OILFIELD Services

Drayton Valley requires Drivers for Class 1, Class 3 and Class 5 with air brakes. Minimum requirements: H2S, standard first aid, in house orientation and on the job training is provided. Wage and benefits full benefit package: predetermined work schedule.

Fax resume to 780-542-3988. Attention: Human Resources. For questions call 780-621-9397.

### DOG LOVERS!

Enjoy a healthy, profitable career as a professional dog trainer. Government accredited program - student loans and grants. Ben Kersen & the Wonderdogs; [www.wonderdogs.ca](http://www.wonderdogs.ca). 1-800-961-8616.

### DRIVERS NEEDED

Immediately. Athabasca, Alberta area. Full-time employment, log and gravel haul. Accommodations available. Competitive wages. Call 780-212-0153 or fax resume to 780-525-1211.

### EMERALD TRUCKING

High Prairie, Alberta is currently seeking part time employees, competitive wages. Call 780-523-5833.

### KNEELAND SAND & Gravel

requires personnel: Foreman, Towerman, Grinderman, Loader Operator, Hoe Operator, Glass 1 Drivers. Year-round employment central Alberta. George 780-579-5526.

## 1500. Help Wanted — Alta.

ENSIGN CANADIAN DRILLING, is currently looking for Top Drive Field Technicians. The position of Field Technician offers a wide variety of work and the potential for growth in the organization. The primary responsibilities for this position include all operational aspects on Varco and Tenco Top Drive Units, working on our drilling rig sites throughout Western Canada. Previous experience with Varco or Tenco Top Drive Unit is preferred. Please submit your resume with related experience and references to: Ensign Recruitment Center, 2000 4 Street, Nisku, AB T9E 7W6. Fax number 780-955-6160. Fax resume to 780-657-2917 or 1-800-272-5691.

### JOURNEYMAN AUTOMOTIVE

Technician or apprentice for growing GM dealership. Excellent benefit and working conditions. Looking for a change? Apply to Rick Oliver, Service Manager, Hunter Motors, Athabasca, Alberta. 780-657-2917 or 1-800-272-5691.

### K-1500. MAINTENANCE & Construction

Contractor is looking for experienced Journeyman Powerline, 4th, 3rd and 2nd year apprentices to start work immediately in Alberta/Sask. Top wages (\$26.44-\$41.77), premium and benefits. Huge signing bonus for Red Seal Journeyman. Fax resume to 709-781-2868 or email [aschulhauser@k-line.ca](mailto:aschulhauser@k-line.ca).

### NEW AND USED

automotive sales person required immediately. Good commission program and company benefits. Call Hal Just. Strathmore Motor Products 403-934-3334 or 1-888-934-4434.

### OPPORTUNITY

Work from home. Windshield wiper. Manufacturer looking for sales people to work from home. Unique product, unique opportunity. Email: [sales@heatflexx.com](mailto:sales@heatflexx.com) Phone 705-949-0067 or 989-414-2714; [www.heatflexx.com](http://www.heatflexx.com).

### PROVINCE-WIDE Classifieds

Reach over 1 million readers weekly. Only \$249 + GST (based on 25 words or less). Call this newspaper NOW for details.

### Q-LINE TRUCKING

is a Saskatoon based company shipping through Canada & USA. We promote entrepreneurial thinking & values while keeping the needs of our employee's a priority. If this type of atmosphere appeals to you & you are an enthusiastic, self-motivated person with a desire to succeed, we would like to come join our ever growing team. Q-Line offers excellent wages as well as full benefit package. We are expanding and need the following positions filled: Truck & Trailer Mechanics - Day to day inspection, maintenance, & installation of various equipment including satellites - Work in a team environment to keep all O.E.M. equipment running properly including truck engines and trailers - No evening shifts - Paid apprenticeship programs. Qualifications: Mechanically minded, hard worker as well as neat and organized. Experience in related field a definite asset. To apply please email or fax your resume to: [HR@qlinetrucking.com](mailto:HR@qlinetrucking.com) or 305-242-9470 or please call Eddy at 306-651-3540, Options #5.

### QUALIFIED DANCE

Instructor required for The Renaissance Dance & Fitness Centre, Valleyview, Alberta. (All disciplines, beginner - senior levels). Excellent wage. Beautiful studio. Margaret at 780-524-3235 or fax 780-524-2637.

### SEEKING A CAREER

in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit: [www.awa.com/resumes.html](http://www.awa.com/resumes.html).

### SOUTH PEACE NEWS

In High Prairie has an immediate opening for a reporter/photographer. Fax resume to 780-523-3039 or email [marlyb@cablecom.com](mailto:marlyb@cablecom.com).

### SOUTH ROCK LTD.

is seeking Road Construction Personnel. Roller Operators, all experienced asphalt positions, Class 1 & 3 Drivers, Service Mechanics, Surveyor Helpers, Labourers & Flag-people. Visit [www.southrock.ca](http://www.southrock.ca) to apply or fax resume to 403-568-4331.

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### TWO EXPERIENCED

flat roofers needed immediately, full-time, not seasonal. Wage depending on experience. Call Ray

## 1500. Help Wanted — Alta.

JOURNEYMAN AUTOMOTIVE Technician or apprentice for growing GM dealership. Excellent benefit and working conditions. Looking for a change? Apply to Rick Oliver, Service Manager, Hunter Motors, Athabasca, Alberta. 780-657-2917 or 1-800-272-5691.

### WELDING MACHINE Operators & Welders

"B" Pressure with Red Seal.

Competitive wages, benefits & opportunities for advancement. Edmonton location. Fax resume to 780-435-5914. Email [gwic.info@gmail.com](mailto:gwic.info@gmail.com)

IS THIS YOUR last crop? If you are thinking about giving it a go, call Hodges the Auction Professional for a free farm evaluation. We can successfully turn your assets into cash! Call today 1-800-667-2075. PL915407.

## 1600. Volunteers Wanted

Brain Neurology Research Program at UofA is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 780-407-3906.

### Brain Neurology Research

Program at U of A is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement of expenses provided. 407-3220 (depression only), 407-3900 (healthy or depressed), or 407-3775 (depression or healthy or depressed, including pregnant and just delivered) for more information.

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### Friends International

"Volunteer" opportunities. Make friends. Make a difference. Contact Us for Details: [friendsinternational@abilitysociety.org](mailto:friendsinternational@abilitysociety.org)

### Get involved in World Orphan Week and help orphaned children

World Wide. [www.worldorphantasticweek.ca](http://www.worldorphantasticweek.ca)

### Healthy volunteers required

for studies with the Brain Neurology Research at UofA. 780-407-3906. Reimbursement provided.

### Looking for volunteers interested

in the environment and water protection. Please email [krothkaiser@tucanada.org](mailto:krothkaiser@tucanada.org)

### Paralympic Sports Association

(PSA) is a nonprofit organization that offers recreation & sport programs for people with physical disabilities. We are a volunteer run organization and are looking for individuals to help out at one of our Fall/Winter Programs. Contact the PSA office at 780-430-8667 or check out our website at [www.parasports.net](http://www.parasports.net)

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### Professional recording, touring

original band is looking for a drummer. Please call 780-690-3037.

### Professional songwriter

looking for talented minds to work on original material. Rock, folk, and blues influenced. Call Mike at 634-9741 or email at [unabear@hot-mail.com](mailto:unabear@hot-mail.com)

### The HUB is where we go to

get involved in the world! [www.thehub.ca](http://www.thehub.ca) Come on over to our weekly meetings (Wednesday's). Info: [lightwalker@hubhub.org](http://lightwalker@hubhub.org) Peace to all!

### The Sexual Assault Centre of Edmonton

requires crisis line volunteers. Call/email Erin, 780-423-4102, [erinn@sace.ca](mailto:erinn@sace.ca)

### Volunteer for the weekend to end

breast cancer. Call 780-424-9255

### YOUCAN Edmonton

is sending 10 volunteers to Northern Ireland! Visit [www.youcan.ca](http://www.youcan.ca) Daafing with Difficult project

### 2005. Artist to Artist

Looking for Artist/illustrator to do concept drawings for comic book/flip projects. No pay right now but will do fun work. Email [brihness@netscape.net](mailto:brihness@netscape.net)

### Volunteer for the weekend to end

breast cancer. Call 780-424-9255

### 2200. Massage Therapy

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Heidi 1-780-632-3515 (Vegreville) 1-780-668-6139 (Edmonton)

### Nature Photographer

looking for sketch artist using pencil, chalk or coal to duplicate my photographs for a collaborative show. Please contact Chris at 780-757-6954 or [chrishavigan@hotmail.com](mailto:chrishavigan@hotmail.com). All inquiries welcome.

### Photographer looking for male

and female models 18-40 to im-

prove portfolio. CD of photo-

graphs for compensation. Call 604-209-5121.

### Photographer looking for models

attractive, outgoing females wanted for serious 2009 calendar project. No experience necessary. Contact (780) 604-5621

### 2300. Models

Photographer looking for mod-

els. Attractive, outgoing females

wanted for serious 2009 calendar

project. No experience necessary. Contact (780) 604-5621

### 2010. Musicians Available

Bassist, looking for band. [Stoney99@gmail.com](mailto:Stoney99@gmail.com)

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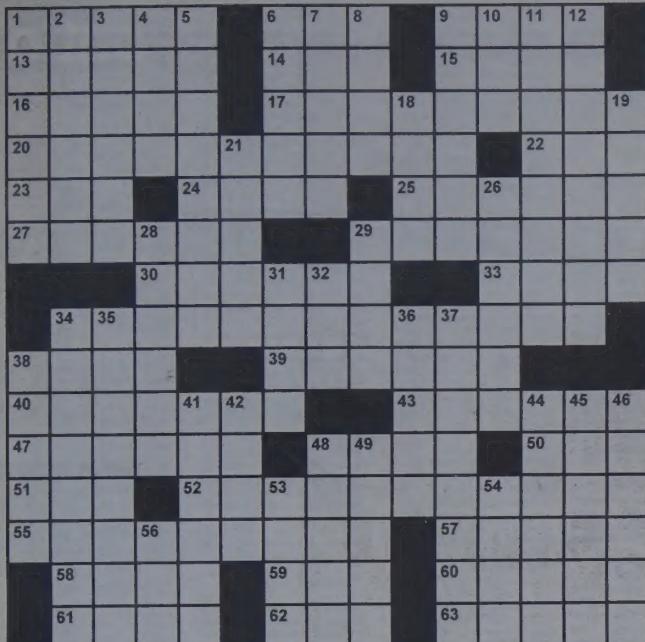
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FLAW LUPUS ECGO  
RAVI INONE PREP  
OLEO SPODE SEAT  
MARG PURER DARS  
ANER BRED GEE  
DEERE ICH GACTI  
DIJON SHA ALOHA  
GOOD OCHARLOTT  
HEM HERGE BIL  
GODDESS B  
RETRO BARRICK  
AWARDED DINSEEN  
CALCAMP TAGSALE  
ENCAMP SNAPPLE

SOLUTION TO LAST WEEK'S PUZZLE

## ACROSS

1 Peak at the answers  
6 Calloway of "The Blues Brothers"  
9 Flame attract-ee  
13 Wood used in yachts  
14 Palindromic prime minister of the 1950s  
15 Sedgwick in Andy Warhol's short films  
16 "Fish in...? How can that be?" ("Hop on Pop" line)  
17 Like two-country trade agreements  
20 Seduced room that makes you flash and become temporarily invincible, a la Super Mario Bros.  
22 Fruit juice suffix  
23 Pendulum's roommate  
24 Singular  
25 Cleaner created by the iRobot company  
27 Naval enliste  
29 Language spoken in Sarajevo  
30 In the habit of  
33 Opening word of "Send in the Clowns"  
34 Puff of smoke that makes you grow to twice your size, a la Super Mario Bros.  
38 Billy of "Titanic"  
39 New Guinea resident  
40 Visible, as to a cameraman following an object  
43 Countried  
47 Swiss breakfast option  
48 Type of enrollment  
50 Abbr. on old food labels  
51 Kit that makes you shoot fireballs, a la Super Mario Bros.  
55 Do nothing  
57 Supervise too closely  
58 Actress Campbell of the 2005 TV musical "Reefers Madness"  
59 The briny deep

## HIT THE BRICKS

### A CLASSIC CASE OF ONE-UPMANSHIP

JONESIN' CROSSWORD BY MATT JONES  
©2008 Jonesin' Crosswords (editor@jonesincrosswords.com)

## 60

"Fur \_\_" (Beethoven piece)

61 June card recipient

62 Show formerly hosted by Carson Daly, for short

63 People may be hired to fill them

44 Fodder for some bar games

45 Most likely to 55-across

46 Core groups of trained personnel

48 Manual reader

49 Piano part

53 Lysol competitor

54 " \_\_ in the Wall" (upcoming game show based on the Japanese "Human Tetris" clips on YouTube)

56 Gardner once romantically linked to Frank Sinatra and Ernest Hemingway

## DOWN

1 Necklace ends, maybe

2 Actress McDaniel who was the first

African-American to win an Academy Award

3 List of mistakes

4 Third highest-selling world computer manufacturer (behind HP and Dell)

5 "Sandinista!" band

6 Mark who bought a majority stake in the Dallas Mavericks from Ross Perot's son

7 Cartoon fan's subgenre

8 Idea symbolizer

9 Geo cars

10 " \_\_ to Deodorant" (Coldplay's first song)

11 Espresso-laced dessert

12 1980s workout wear

18 Prefix before dynamic or thermodynamic

19 Bent to one side, to a Brit

21 Knife sharpener

26 Sicilian calzone ingredients, perhaps

28 Ponderers

29 "Who Put the \_\_" (Barry Mann doo-wop song)

31 Do a Tour de France no-no

32 "One \_\_ customer"

34 Spreading out on the farm?

35 Release from bondage

36 Medicine man, hopefully

37 Introduces new software

38 Clear malt beverages at 1990s parties

41 2008 role for Michael Caine

42 Actor Ventimiglia of "Heroes"

## Tom the Dancing Bug

© by Ruben Bolling

### THE HISTORY OF DOUG

ODYSSEY OF AN UNREMARKABLE CARTOON CHARACTER



DOUG DID NOT REEMERGE UNTIL 1935, WHEN HE WOULD OFTEN APPEAR AS AN EXTRA IN THE COMIC "NUTS 'N' BARKY."

IN 1924, DOUG MADE HIS DEBUT IN THE POPULAR COMIC STRIP "THE STUPID IMMIGRANTS."

"BUT IT SOON BECAME APPARENT THAT DOUG DID NOT HAVE A FLAIR FOR DIALECT, WHICH WAS ALL THE RAGE AT THE TIME."

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## INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



t5h

A grateful squirrel is released back into the wilderness on Sat., Aug. 16.  
PHOTO BY IAN JACKSON

FIRST PERSON • EDMONTON STORIES • BY MICK SLEEPER | 694 words

## Bike Ride Of The Unemployed

WITH A LITTLE TOO MUCH TIME ON HIS HANDS, THIS CYCLIST SEES THE CITY'S SCENERY IN A VERY DIFFERENT LIGHT

It's usually a damn magpie or a crazy dream that wakes me up these days. In this morning's dream, I emerged from some kind of bomb shelter with a waitress from the Sidetrack who I always had the hots for. As we held hands and surveyed the rubble of a ruined city, I said, "Goddamn, this is gonna take a while to clean up!" It's my subconscious mind creating a metaphor for my life.

You see, I am unemployed. "Between jobs" or "looking for new opportunities" are the phrases I've been putting in e-mails, but they seem like bullshit at the moment. It's now week four of the unemployment jive and I am feeling the strain. I have gone from worried to optimistic and back again. Right now... Jesus, I don't

know how I feel. It's like my mind is a clothes dryer, with all of these wet, twisted thoughts tumbling around. It's not just a matter of finding a new job; it's figuring out what I'm doing with my life.

Time becomes weird when you're unemployed. Wednesday is the same as Saturday. As a result, I've been going on these epic bike rides every morning. From my Allendale home to Saskatchewan Drive, then down Emily Murphy Park Road, across the Groat Road bridge and west along the MacKinnon Ravine trail. From Stony Plain Road I head south to Laurier Heights and then descend into the River Valley again, passing through Hawrelak Park and slogging up Groat Road to get back to

the south side. Although it takes me just over an hour, time gets strangely compressed as I get lost in a blur of heavy thinking and heavy breathing. I'm on autopilot; my route is like some giant slotcar track that never varies. Just push the trigger and I'm off. Thoughts pass through my head like so many city blocks.

The sun shall not smite me by day, nor the moon by night. Ah, good morning to you, my bike-riding brother. Keep the pearl, throw away the shell. Ha ha, Mr. Going Uphill, I'll bet you wish you were me right now. Check the university website, maybe they've got something posted. Hey look, # deer! One does not discover new lands without consenting to lose sight of the shore for a very long time. I really don't want to have to use any of my savings. Mmm, she looks very healthy, that jogger. No input, no output.

I pass by Glenora George. He's a homeless man I always see sleeping in the ravine beneath the affluent neighborhood of Glenora. Odd place for a homeless dude. Or maybe he's an eccentric millionaire who lives in Glenora and this is how he gets his kicks. Seeing him reminds me that things could be worse.

I cruise past my old junior high

school, which has a sign out front: Imitate Jesus This Summer. If I could imitate Jesus right now, I would make the two grand in my bank account into 50 grand, like he did with the loaves and fishes. I see pretty houses with lush, green lawns and cozy front porches. I always feel a pang of envy and wonder where I went wrong in my twenties that now in my thirties I don't own one of those houses. Where is my house, my wife, my Subaru Outback in the driveway? Damn this stupid construction. Why can't my road be clear of obstacles? Ah, yet another metaphor for my life.

I end my morning ride by stopping off at McKernan Market for a Boylan Cola. Ever had the stuff? Delicious. Across the street is a small park. Kind of rundown, but charming. I always chuckle at the puzzling, painted-over graffiti on the sidewalk: "fuck this shoe." I sit on a bench, guzzle my cola, and enjoy the early morning sunshine. Then it's home for a shower and another day of confusion and waiting for the phone to ring.

My strange vacation comes to an end this week. I start a new job next Monday. I'll miss these weird mornings.

rad patio  
guide

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